• HOLLYWOOD WELCOMES NATION'S MUSIC CLUBS

MUSICAL COURIER

REVIEW OF THE WORLD'S MUSIC

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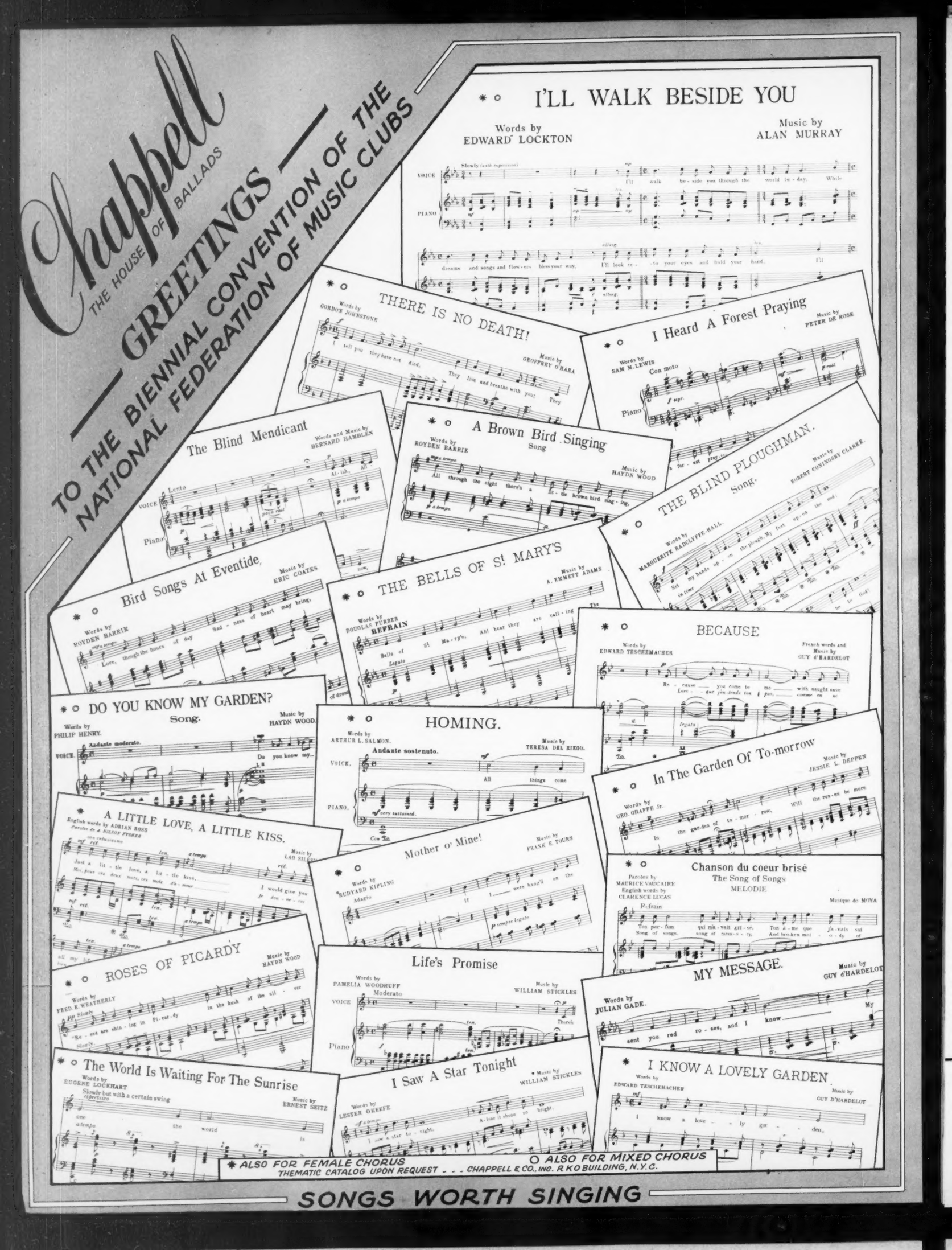
OSCAR WAGNER

Dean of the Juilliard Graduate School

20 CENTS

JUNE, 1941

Chappell
THE HOUSE OF BALLADS
GREETINGS
TO THE BIENNIAL CONVENTION OF THE
NATIONAL FEDERATION OF MUSIC CLUBS
I'LL WALK BESIDE YOU
Words by EDWARD LOCKTON
Music by ALAN MURRAY
THERE IS NO DEATH!
Words by GORDON JOHNSTONE
Music by GEOFFREY O'HARA
I Heard A Forest Praying
Words by SAM M. LEWIS
Music by PETER DE ROSE
The Blind Mendicant
Words and Music by BERNARD HAMBLEN
A Brown Bird Singing
Song
Words by ROYDEN BARRIE
Music by HAYDN WOOD
THE BLIND PLOUGHMAN.
Song.
Words by MARGUERITE RADCLYFFE-HALL.
Music by ROBERT CONINGSBY CLARKE.
Bird Songs At Eventide.
Words by ROYDEN BARRIE
Music by ERIC COATES
THE BELLS OF St. MARY'S
Words by DOUGLAS FURBER
REFRAIN
Music by A. EMMETT ADAMS
BECAUSE
Words by EDWARD TESCHEMACHER
French words and Music by GUY d'HARDELOT
DO YOU KNOW MY GARDEN?
Song.
Words by PHILIP HENRY.
Music by HAYDN WOOD.
HOMING.
Words by ARTHUR L. SALMON.
Music by TERESA DEL RIEGO.
In The Garden Of To-morrow
Words by GEO. GRAFFE Jr.
Music by JESSIE L. DEPPEN
A LITTLE LOVE, A LITTLE KISS.
English words by ADRIAN ROSS
Music by LAO SILESU
Mother o' Mine!
Words by RUDYARD KIPLING
Music by FRANK E. TOURS
Chanson du coeur brisé
The Song of Songs
MELODIE
Paroles by MAURICE VAUCAIRE
English words by CLARENCE LUCAS
Musique de MOYA
ROSES OF PICARDY
Words by FRED E. WEATHERLY
Music by HAYDN WOOD
Life's Promise
Words by PAMELIA WOODRUFF
Music by WILLIAM STICKLES
MY MESSAGE.
Words by JULIAN GADE.
Music by GUY d'HARDELOT
The World Is Waiting For The Sunrise
Words by EUGENE LOCKHART
Music by ERNEST SEITZ
I Saw A Star Tonight
Words by LESTER O'KEEFE
Music by WILLIAM STICKLES
I KNOW A LOVELY GARDEN
Words by EDWARD TESCHEMACHER
Music by GUY D'HARDELOT
* ALSO FOR FEMALE CHORUS
O ALSO FOR MIXED CHORUS
THEMATIC CATALOG UPON REQUEST . . . CHAPPELL & CO., INC. R K O BUILDING, N.Y.C.
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TIME-TABLE OF CONVENTION EVENTS

22nd Biennial Convention of the National Federation of Music Clubs at Los Angeles, June 18 to 25, 1941. Official Headquarters at Ambassador Hotel

WEDNESDAY, JUNE 18

9:00 a.m., Registration, Ambassador Hotel.
1:30 p.m., Meeting of Board of Directors, Ambassador Hotel.
4:00 p.m, Tea for National Board of Directors, State and District Presidents, Council, National Chairman, at Ebell Club.
8:30 p.m., Exhibition and Reception, Los Angeles Museum. LOS ANGELES WOMEN'S SYMPHONY, Ruth Haroldson, Conductor.

THURSDAY, JUNE 19

8:00 a.m., Registration, Ambassador Hotel Lobby.
8:45 a.m., Opening Business Session, Ambassador Hotel Theatre. Hymn: Stanley O'Connor, Leader, John Stewart, Accompanist. Invocation: Dr. Willsie Martin, Wilshire Methodist Church. Welcome: Mrs. Vincent Hilles Ober, President, National Federation of Music Clubs. Business schedule, Greetings, Reports.
11:10 a.m., Greetings, Mary Cook Cowerd, National Association for Blind Artists.
11.20 a.m., Conference. Visit to Exhibits.
12:30 p.m., Past Presidents' Assembly Luncheon, Chancellor Hotel.
1:30 p.m., Business session (delegates).
2:00-2:20 p.m., Fiesta Room, Ambassador Hotel. THE PHILOMEL SINGERS (Seattle, Wash.), Mrs. Clifford Hughes, President, R. H. Kendrick, Director.
2:25-2:45 p.m., WOMAN'S LYRIC CLUB (Los Angeles), Mrs. Leigh B. Pearce, President; Benjamin Edwards, Director; Mrs. M. Hennion Robinson, Accompanist.
2:50-3:10 p.m., Speaker.
3:15-4:00 p.m., HOMER SIMMONS WORKSHOP STRING QUARTET (Homer Simmons, Inglewood, Calif.), with George Scharl, pianist, Ruth Terry Kocchig, mezzo-soprano.
4:05-4:20, WHITE TOP FOLK SERIES (Choral arrangements by Annabel Morris Buchanan), The Philomel Singers of Seattle.
5:00-6:00 p.m., Band Promenade Concert, Ambassador Hotel Grounds. Donald W. Rowe, president, Southern California School Band Association, in charge of all Band Promenade Concerts.
8:30 p.m., LOS ANGELES NIGHT, Shrine Auditorium. Part I, ALL-CITY ORCHESTRA, William C. Hartshorn, Conductor. Welcome: Hon. Fletcher Bowron, Mayor of Los Angeles. Response: Mrs. Vincent Hilles Ober, President, N.F.M.C. Presiding Officer: J. L. Van Norman, Chairman of Citizens' Committee, and Past President, Los Angeles Chamber of Commerce. ELLIS-ORPHEUS MALE CHORUS, Benjamin Edwards, Director, Mrs. M. Hennion Robinson, Accompanist. Combined Chorus, ELLIS-ORPHEUS and WOMEN'S LYRIC CLUB. Part II, PAGEANT OF NATIONS, Chairmen, Clarence Matson and Erwin W. Widney; Narrator, Irving Pichel (Courtesy, 20th CenturyFox); Pageant Director, Phil Whiting. Flag Demonstration, Combined Choruses.
10:30 p.m., Lobby Sing, Conducted by Ralph J. Peterson. Accompanist: Robert Flack.

FRIDAY, JUNE 20, INTER-AMERICAN DAY
AMBASSADOR THEATRE

8:45-11:00 a.m., Business Session.
11:15 a.m., Speaker, Mrs. Doris Adams Hunn, "The Listener—a Challenge."
11:45 a.m., Conference and Visit to Exhibits.
12:30 p.m., INTER-AMERICAN LUNCHEON, Cocoanut Grove, Ambassador Hotel, Helen Harrison Mills, presiding. Forum: "The Part Which Music Plays in Promoting Inter-American Understanding." Speakers: Dr. Carleton Sprague Smith, Manuel Gonzales, Lazare Saminsky, Maria Conceicao de Barros Barreto, Roland McKinney.
2:30 p.m., Fiesta Room, Ambassador Hotel. JUNIOR CHAMBER OF COMMERCE MALE CHORUS (Fort Smith, Arkansas), Cecil Cleavenger, President, Opal Clark, Director, Edna Earle Massey, Accompanist.
2:50 p.m., Address, "Indian Democracy and Indian Music," Neioma Whitecloud, Sioux Princess.
3:10 p.m., MUSIC APPRECIATION CHORUS (Dayton, Ohio), Mrs. LeRoy Smelker, President, Ada Clyde Gallagher, Coach-Accompanist.
3:50-4:15 p.m., Address, "Our World After Hitler," Carleton Smith.
4:20-4:50 p.m., SWANEE SINGERS (Salt Lake City, Utah), John C. Donelson, President, H. Frederick Davis, Conductor, Wilma Boyle Bunker, Accompanist.
5:00-6:00 p.m., Band Promenade Concert, Ambassador Hotel Grounds.
6:30 p.m., Sigma Alpha Iota Supper, Hotel Normandie; Delta Omicron Supper, Chapman Park Hotel; Mu Phi Epsilon Supper, Chapman Park Hotel.
8:30 p.m., SHRINE AUDITORIUM, ELSIE HOUSTON, Brazilian soprano; BERYL RUBINSTEIN, ARTHUR LOESSER, duo-pianists (Cleveland Institute of Music). Fiesta Room, Ambassador Hotel, Past Presidents' Assembly Fiesta.

SATURDAY, JUNE 21, JUNIOR DAY

Etelka Evans, National Junior Counselor presiding.
8:00 a.m., Junior Registration, Shrine Auditorium.
8:45 a.m., Business Session, Ambassador Hotel Theatre.
9:30-9:40 a.m., JUVENILE SCHUBERT CHORALISTS (Pasadena, Calif.), Mary Davidson, Counselor, Ethel Woolley, Accompanist.
9:45-9:55 a.m., C. S. M. YOUNG ARTISTS CLUB (Cresbard, S. D.), Mrs. Perry Clifford, Director.
10:00-10:20 a.m., JUNIOR GREGORIAN CHOIR (Seattle, Wash.), Helen Rowland Maurier, Director, John Paul Read, Accompanist, Mrs. William Gordon Shaw, Counselor.
10:25-10:45 a.m., MUSIC IN THE HOME GROUP (Salt Lake City, Utah), Mrs. Edna Evans Johnson, Counselor.
10:50-11:10 a.m., APOLLO BOYS CHOIR (Birmingham, Ala.), Coleman Cooper, Counselor, Director.
11:15-11:35 a.m., DAVID SMITH, pianist (Initial winner, Edgar Stillman Kelley Junior Scholarship Award).
11:40-11:50 a.m., SENIOR ACCORDION BAND OF THE INSTITUTE OF MUSICAL EDUCATION (Los Angeles), Ken Howell, Director.
11:55-12:25 p.m., MASSED JUNIOR CHORUS (700 singers), Louis Woodson Curtis, Director.
12:30 p.m., JUNIOR LUNCHEON.
1:30-1:50 p.m., CHORUS FROM COUNTY SCHOOLS OF CALIFORNIA, Ernestine C. Spurgin, Director.
2:00-2:30 p.m., Shrine Auditorium, MASSED JUNIOR ORCHESTRA, Dr. Lena Milam, Conductor, Dr. Lucien Cailliet, Guest Conductor, Fred Ohlendorf, Guest Conductor.
2:35-3:15 p.m., Greetings: Mrs. Vincent Hilles Ober, President, N.F.M.C. Presentation of Junior Awards.
3:15-4:00 p.m., JOSEF HOFMANN'S TRIBUTE TO THE NATIONAL FEDERATION OF MUSIC CLUBS (Recital).
8:30 p.m., Hollywood Bowl: FESTIVAL OF MOTION PICTURE MUSIC, Mrs. Grace Widney Mabee, National Chairman, Motion Picture Music, N.F.M.C., presiding. Auspices of Motion Picture Producers and Distributors of America, Inc. Community Service Department, Mrs. Thomas G. Winter, Director. Presentation of National Federation of Music Clubs' Awards: Mrs. Ober, National President.

SUNDAY, JUNE 22, CHURCH MUSIC DAY

10:00 a.m., Business Session, Conferences, Ambassador Hotel Theatre.
1:00 p.m., Luncheon and Conference at First Congregational Church, for Organists, Choirmasters, Singers, Laymen.
2:00 p.m., CONFERENCE ON AMERICAN CHURCH MUSIC, Dr. H. Augustine Smith, National Chairman, presiding. "How to Make Every American Church a Singing Church," Prof. W. B. Olds, Redlands University. "Children's Choirs in the Non-Liturgic Church," Ruth Krehbiel Jacobs. "How May the Supervisor of Public School Music Best Serve the Churches of His Community?", Prof. Howard Swan, Occidental College. "Church Music Grows Up," Arthur Leslie Jacobs. Exhibits of Vestments for Adult and Junior Choir, Photographs of Choirs, and Indigenous Folk Songs Submitted by State Chairman of Religious Folk Song.
3:30 p.m., FESTIVAL OF AMERICAN CHURCH MUSIC, LOS ANGELES ORATORIO SOCIETY, Dr. Richard Lert, Conductor, William Matcham, Baritone, W. Brownell Martin, Organist, Ingolf Dahl, Pianist. ROBERT MITCHELL BOY CHOIR OF ST. BRENDON'S, Robert Mitchell, Conductor. THE CHANCEL SINGERS and THE CATHEDRAL CHOIR OF THE FIRST CONGREGATIONAL CHURCH OF LOS ANGELES, Arthur Leslie Jacobs, Conductor, Mary Lehigh Putnam, Evelyn Smithson, Pianists.

SUNDAY AFTERNOON, PASADENA CHAMBER MUSIC DAY

Pasadena Playhouse, 39 South El Molino Avenue
2:30 p.m., Welcome to visiting members of the Federation: Mrs. Alice Coleman Batchelder, Founder, Coleman Chamber Music Assn. Informal Chamber Music Forum: Dr. John Warren Erb, National Chairman of Orchestra and Chamber Music for Federation Week; Mrs. Isabel Morse Jones, Music Critic, Los Angeles Times; Jose Rodriguez, Director of Radio Music, Station KFAC; Mrs. Leiland Atherton Irish. Presentation of Mrs. Elizabeth Sprague Coolidge, Guest of Honor.
3:00 p.m., Program of Chamber Music, THE VAN LEEUWEN TRIO, Ary Van Leeuwen, Flute, Norman Goss, Cello, Ralph Linsley, Piano, BRODETSKY CHAMBER MUSIC ENSEMBLE, Julian Brodetsky, Director. Informal Reception (Greenroom). Exhibition of old instruments under supervision of Dr. Andrew Neff, President, Foyer of Theatre. Exhibition of Music MSS., Huntington Library.
Supper for Young Artists' Contestants, Eugenia Clair Smith, Hostess.

SUNDAY EVENING, JUNE 22, SHRINE AUDITORIUM

8:30 p.m., NATIONAL MALE CHORUS, Archie N. Jones, Director; comprising Swanee Singers of Salt Lake City; Los Angeles Ellis Club; Apollo Male Chorus of Great Falls, Montana; Junior Chamber Male Chorus, Fort Smith, Arkansas; Northern Pacific R.R. Men's Chorus of Pocatello, Idaho; Los Angeles Business and Professional Men's Club. CHARLES KULLMAN, Tenor, Soloist. Fritz Kitzinger, at the piano. Robert Flack and John Stewart, accompanists for chorus.
10:30 p.m., Lobby Sing, Conducted by Hugo Kirchhofer, Inez Jacobson, Accompanist.

MONDAY, JUNE 23

8:45-3:00 p.m., Election of Officers, Moderne Room, Ambassador Hotel.
8:45 a.m., Announcements and Communications, Reports, etc., Ambassador Hotel Theatre.
11:10 a.m., Address: "Interlocking Interests of Music and Cinema," Mrs. Thomas G. Winter.
11:40 a.m., Conference; Visit to Exhibits in Blue Room.
12:45 p.m., Council Luncheon, Chancellor Hotel.
1:00 p.m., Young Artists' Preliminary Contests, Chancellor Hotel. Piano: Beaux Arts Theatre, 1709 W. 8th St. Violin: Barker Bros. Auditorium, 7th and Figueroa. Voice: Music-Art Centre Studios, 1324 S. Figueroa.
2:00-2:20 p.m., Fiesta Room, Ambassador Hotel, APOLLO MALE CHORUS (Great Falls, Mont.), Ward Staats, President, L. W. Upshaw, Director, Muriel Gene Stratton, Accompanist.
2:25-2:45 p.m., OKLAHOMA SYMPHONIC CHOIR (Oklahoma City, Okla.), Robert N. Chase, Manager, Charlton Martin, Director, Jessamine Chase, Accompanist.
2:50-3:10 p.m., Address: "Songs Along the Wabash," Albert Stewart.
3:15-3:55 p.m., UNION PACIFIC BOOSTERS CHORUS (Pocatello, Ida.), Hampton Barlow, Director, Virgil Bennett, Accompanist.
3:40-4:00 p.m., DULUTH NORDIC CHORAL ENSEMBLE (Duluth, Minn.), A. N. Gustafson, President, Margrethe Hokanson, Director.
5:00-6:00 p.m., Band Promenade Concert, Ambassador Hotel Grounds.
7:00 p.m., FEDERATION BANQUET, Fiesta Room, Ambassador Hotel, Mrs. Vincent Hilles Ober, presiding. DOMINANT CLUB QUARTET (Alice Mock, Wynn Davis, Terry Koechig, Mary Booth), Edna Gunnar-Peterson, President-Accompanist. Address: "Music in Our Lives Today," Basil Rathbone. Music, ROSE DIRMAN, Soprano, Fritz Kitzinger, Accompanist, EUDICE SHAPIRO, Violinist, Vivian Rivkin, accompanist.

TUESDAY, JUNE 24, STUDENT DAY

8:00 a.m., Registration, Ambassador Hotel.
8:45 a.m., Official Business, Reports, Ambassador Theatre. Student Division Reports, John E. Howard presiding, Fiesta Room.
10:05-10:25 p.m., CAPITAL UNIVERSITY CHOIR (Columbus, Ohio), Prof. Ellis E. Snyder, Director.
10:30-10:50 a.m., COLUMBIA COLLEGE CHOIR (Columbia, S. C.), Marhorie Blundell, Director.
10:55-11:15 p.m., ROBERT BRERETON, blind pianist.
11:55-12:15 p.m., NORTH CAROLINA SYMPHONIC CHOIR (Greenville, N. C.), Lewis Sidney Bullock, Director. BETHEL COLLEGE A CAPPELLA CHOIR (Newton, Kansas), Walter H. Hohmann, Director.
12:30 p.m., STUDENT DAY LUNCHEON, John E. Howard, National Student Advisor, presiding, Chancellor Hotel. Address: Civic Values in Music," Dr. F. R. Woellner.
1:30 p.m., Board of Directors' Meeting. Election of Officers. Rose Room, Ambassador Hotel.
2:00 p.m., OPERA FORUM. Fiesta Room, Ambassador Hotel, Elinor Marlo, National Opera Chairman, presiding. Dr. Richard Lert, Ann Ronell, Adrian Awan.
3:45-4:30 p.m., Terrace Concert, Ambassador Hotel Grounds, LOS ANGELES NYA ORCHESTRA, Alexander Steinert, Conductor.
5:00-6:00 p.m., Band Promenade Concert, Ambassador Hotel Grounds.
8:30 p.m., Concert, Philharmonic Auditorium, HELEN JEPSON, Soprano, ROSALYN TURECK, Pianist.
10:30 p.m., Lobby Sing, Ambassador Hotel.

WEDNESDAY, JUNE 25

8:45 a.m., Business Session.
10:30 a.m., Address: "Opera for the Man in the Street." Ambassador Theatre, Marcella Craft, Soprano.
11:00 a.m., Visits to Exhibits in Blue Room.
12:00 noon, FEDERATION LUNCHEON, Cocoanut Grove, Ambassador Hotel, Mrs. Vincent Hilles Ober, presiding. Dominant Club Quartet. Greetings: Delta Omicron, Mrs. Hobart Bosworth; Mp Phi Epsilon, Etelka Evans, National Editor; Sigma Alpha Iota, Mrs. Leiland, Atherton Irish; Honorary Member; Phi Beta. Address: "Music and Mental Hygiene," H. C. Chamberlain, Psychiatrist, California Division of Social Welfare. Introduction of National Officers.
2:00-2:20 p.m., Fiesta Room, Ambassador Hotel. WEST VIRGINIA ENGLISH MADRIGAL SINGERS (Clarksburg, W. Va.), F. W. James, President, Clarence C. Arms, Director.
2:25-3:05 p.m., HELEN LOUISE OLES, JOHN HOPPER, duo-pianists of Seattle, Wash.
3:10-3:50 p.m., AMERICAN COMPOSERS' FORUM, Charles Wakefield Cadman, Chairman; Richard Hageman, Louis Gruenberg, Sigmund Spaeth.
6:00 p.m., Band Promenade Concert, Ambassador Hotel Grounds.
7:00 p.m., FINALE, YOUNG ARTISTS' CONTESTS, Philharmonic Auditorium. Contest Judges: Pietro Cimini, Richard Hageman, Andres de Segurola, Beryl Rubinstein, E. Robert Schmitz, Albert Coates, Toscha Seidel, Peter Meremblum, Louis Persinger, Nikolai Sokoloff, John Powell, Bruno Walter, Richard Lert, Bronislaw Gimpel.
10:30 p.m., Lobby Sing, Ambassador Hotel. Conductor: J. Arthur Lewis. Accompanist: Robert Flack.

THURSDAY, JUNE 26

8:30 a.m., Board of Directors' Meeting, Rose Room, Ambassador Hotel.
Afternoon, Visit to Motion Picture Studios.
7:00 p.m., Meeting, Board of Directors, Moderne Room.

FRIDAY, JUNE 27

8:15 a.m., Leave for San Francisco.
5:45 p.m., Arrive in San Francisco for Post-Convention Visit. Mrs. Lillian Birmingham, General Chairman. Headquarters: Palace Hotel.
9:00 p.m., Reception to Delegates, Court of Palace Hotel.

SATURDAY, JUNE 28

10:00 a.m., Sightseeing Trip of San Francisco and Vicinity.
8:00 p.m., Concert, San Francisco Opera House, SAN FRANCISCO SYMPHONY ORCHESTRA and MUNICIPAL CHORUS.

SUNDAY, JUNE 29

2:30 p.m., Program, Sigmund Stern Grove, BALLET OF THE SAN FRANCISCO OPERA ASSOCIATION and SAN FRANCISCO SYMPHONY ORCHESTRA. (Courtesy, Mrs. Sigmund Stern, President, San Francisco Recreation Committee.)

Extra copies of the Musical Courier are available at the Hollywood office, 5617 Hollywood Blvd. Address Richard Drake Saunders, West Coast Representative of the Musical Courier.

MUSICAL COURIER

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Hollywood Ready for Invasion by Federation's Hosts

8,000 Music Club Members from Every State March on Los Angeles for 22nd Biennial Convention

By RICHARD DRAKE SAUNDERS
Musical Courier Bureau,
Hollywood, Calif.

The 22nd Biennial Convention and American Music Festival is being eagerly awaited by the Los Angeles musical fraternity, and preparations have been made to fete the 8,000 visitors royally during their week's stay.

Every city has its individual advantages, but the glamour incident to motion picture production renders the studios of unique interest. Normally the studios are firmly closed to visitors. But on this gala occasion the delegates will have the opportunity to visit the "lots" on June 26, when special tours have been arranged.

The extent to which Los Angeles County patronizes music may be judged from a recent survey made by Mrs. Grace Widney Mabee, of the Local Committee of the National Federation of Music Clubs, which showed an expenditure last year of $50,994,706.00. Of this, motion picture studio music accounts for $18,000,000.

Another point of particular interest is the mammoth Hollywood Bowl, owned by the county and administered in the interests of serious music. Although the season of Symphonies Under the Stars does not begin until July 8, one of the Convention events will take place in the Bowl.

Judges for Artists' Contests Named

Twelve judges for the Young Artists Contests, announced by Ruth Haller Ottaway, chairman, are Bruno Walter, Pietro Cimini, Peter Meremblum, Richard Lert, Richard Hageman and Nikolai Sokoloff, conductors, Louis Persinger and Toscha Seidel, violinists, Andres de Segurola and Mario Chamlee, both formerly of the Metropolitan Opera, and Beryl Rubinstein and John Powell, pianists and composers. Meremblum will be widely remembered as the founder-conductor of the remarkable children's symphony appearing in recent motion pictures. Cimini has just been reengaged for his 16th appearance in the Hollywood Bowl.

International Pageant

American music will, as always, be stressed primarily, but in recognition of the Loyalty Crusade which has been in progress this year under Federation auspices with the object of uniting the various nationalities in this country through the bond of music, the convention will open with a stirring international pageant.

Representatives of the numerous races in the Los Angeles area will participate, to a background of the folk music of their native lands, and the pageant will be climaxed with a patriotic finale illustrative of how people of many ideologies have achieved national unity under the Stars and Stripes.

(*Please turn to page* 7)

Keystone Photo Service

HOLLYWOOD BOWL

MRS. VINCENT HILLES OBER,
President, National Federation of Music Clubs.

DIRECTING LOS ANGELES BIENNIAL of the National Federation of Music Clubs. Left to right, seated, Mrs. Hugh Patterson, Mrs. Grace Widney Mabee, chairman; and Abbie Norton Jamison; standing, Louis Woodson Curtis and Arthur Leslie Jacobs, committee members of the Federation.

Role of Music in National Defense Emphasized by President—Awards for Film Scores and Young Artists

By

Julia Frequa Ober

Probably no meeting ever held by the National Federation of Music Clubs has taken place at such a crucial period in world history as the 22nd Biennial Convention, which will open in Los Angeles, June 18.

As we approach the convention, country after country has fallen prey to the Hitler invasion, the forces of democracy are at bay in the Mediterranean and the President of the United States has declared an unlimited national emergency. All the economic and industrial resources of this country are being geared to speed up national defense and to lend to the struggling democracies the support they must have if "government of the people, by the people, and for the people shall not perish from the earth."

To meet at such a time constitutes a clear challenge to an organization like ours. A clarion call to duty has been sounded which rings with especial insistence in the ears of those whose concern is primarily with things spiritual rather than material. For the battle for democracy will be won not solely with guns and armament, but also with courage and fortitude and a high resolve. And for keeping these qualities alive in the hearts of the American people we and others like us must be responsible.

Therefore, whatever the character of the convention program arranged months in advance, we must plan to modify and make flexible our schedule, so that time can be allowed for serious debate as to what shall be the course of the organization in the months to come.

Serving Cause of Freedom

Our program has always been progressive, and certainly it has always been essentially American. It has sought to promote the interests of American artists and composers, to extend knowledge of American music to other lands, to lay the

(*Please turn to page* 8)

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MUSICAL COURIER. Published semi-monthly October to May, inclusive, and monthly June to September, inclusive, by Music Periodicals Corp., 119 West 57th Street, New York. Entered as Second Class Matter January 3, 1883 at the Post Office at New York, N. Y., under the Act of March 3, 1879. Price 20 cents. Yearly Subscription $3.00—Europe $4.50—Canada $4.50.

June, 1941
Sixty-Second Year

Networks to Dispose of Artists' Bureaus; CBS and Concerts Corporation Sever Ties

Sweeping reorganizations of music bureaus affiliated with radio networks are following in the wake of the Federal Communications Commission's ruling demanding drastic revisions to check what the Government termed "monopolistic" tendencies on the part of broadcasting companies.

As this issue of Musical Courier went to press, Columbia Concerts Corporation announced "the impending severance of its affiliation with Columbia Broadcasting System, subject to ratification by the stockholders of both corporations."

Even as hearings were opened before the Senate Interstate Committee on a resolution introduced by Senator Wallace White, Jr., asking for an investigation of the FCC, urged by the National Association of Broadcasters at its recent convention, Columbia Broadcasting System stated that it was disposing of its two artists' bureaus, Columbia Concerts Corporation and Columbia Artists, Inc. The former was to revert to the control of the original managements merged more than a decade ago with the broadcasting chain, and the latter was purchased by Music Corporation of America.

The National Broadcasting Company was also said to be negotiating for the sale of its artists' bureau. William Morris, Broadway theatrical agency, was reported seeking to acquire some of the NBC management interests. George Engles, managing director of NBC Concert Service, said that his department was "doing business as usual" and that the reported changes were still in a state of flux.

ARTHUR JUDSON,
President, Columbia Concerts Corporation.

A statement by the National Broadcasting Company said that though a number of offers had been received for NBC Concert Service, which were "being considered," " no commitments had been made with any group nor any papers signed."

Meanwhile, the American Federation of Radio Artists, a union affiliated with the American Federation of Labor, announced its opposition to the mass transfer of so many artists' contracts from one agency to another. Whether its protests would have any effect on the sales of artists' bureaus was not revealed.

Statement by Columbia Concerts Corporation

"Negotiations have been completed," the statement by Columbia Concerts Corporation continued, "for the disposition of Columbia Broadcasting's interest in Columbia Concerts Corporation, the largest musical agency in the field, to the group of individual managers who have directed the affairs of the business since its inception 11 years ago. These are the well-known bureaus of: Concert Management Arthur Judson, Inc., Metropolitan Musical Bureau, Inc., Evans and Salter, Haensel and Jones, Wolfsohn Musical Bureau of N. Y., Inc., and Community Concert Service.

"These managers represent such famous stars as: Lawrence Tibbett, Lily Pons, Nelson Eddy, Grace Moore, Rich-

(*Please turn to page* 38)

Queen's Hall Bombed But Concert Goes On

London's Historic Auditorium and Instruments Destroyed

By HUGH LIVERSIDGE

LONDON.—It was a great shock to those who arrived on a recent Sunday to attend a Philharmonic Concert to find that the Queen's Hall, London's musical home for over half a century, had been bombed. An odd gift indeed from those who boast as their peers Bach and Beethoven!

Here at the Queen's Hall practically every notability has made his London debut—except those heard in certain cases at the Albert Hall. Here the Promenade Concerts have brought joy to thousands of music lovers during the summer at popular prices when no other musical activities were taking place.

The Queen's Hall is yet another London building, hallowed in tradition, which has been offered up on the altar of Freedom.

Joining in this sacrifice were the members of the London Philharmonic Orchestra. All their instruments which they had left on this Saturday in readiness for the Sunday concert were destroyed. Some idea of the irreparable damage caused is that of Cedric Sharpe's $3,000 cello which, I learn is ruined beyond repair, together with some of the finest double basses in the country.

Such a catastrophe might momentarily daunt the stoutest heart. But Sunday's concert took place just the same—with borrowed instruments—at the Royal Academy of Music. The manager sat at a table in the street to direct people to the Royal Academy of Music. Maurice Miles conducted the concert and Moura Lympany, pianist, was soloist. Surely a tribute to grim tenacity and pluck.

It seems as if nothing will daunt or deter the British public.

Heads Opera Guild

Delar Photo

Mrs. William Francis Gibbs, elected president of the Metropolitan Opera Guild, has been vice-chairman for two years and a director since the Guild was founded six years ago by Mrs. August Belmont. Mrs. Gibbs is the daughter of the late Paul O. Cravath, who was chairman of the board of directors of the Metropolitan Opera. Col. John R. Thompson has been named treasurer of the Guild, succeeding Harvey D. Gibson.

Kreisler, Much Improved, Asks for Violin

"Great improvement" was reported in the condition last week of Fritz Kreisler, who had been in Roosevelt Hospital, New York, since April 26 when he was run over by a truck. Mrs. Kreisler told of the artist's request to be allowed to play his violin, and he was said to sit up for a time each day and to be able to walk easily. His managers, George Engles, managing director of NBC Concert Service, and Marks Levine, manager of the artists' department of that firm, announced that when they had visited him in the hospital, his playing "revealed the same purity of tone and fine technic." He is expected to leave the hospital within a couple of weeks.

Prix de Rome Won by Harold S. Shafero

The American Prix de Rome of $1,000 has been awarded to Harold S. Shafero, 21-year-old Harvard senior. His Nine-Minute Overture, one of some 40 works submitted in this year's contest was adjudged the best by the judges, Leo Sowerby, Walter Piston, Albert Stoessel and Howard Hanson.

Menuhin Triumphs in Rio

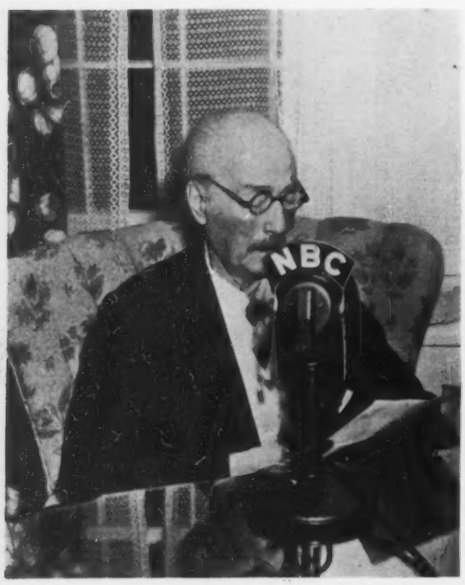
RIO DE JANEIRO.—In the first of nine concerts Yehudi Menuhin, American violinist, scored a triumph unprecedented in Brazil's musical annals. Attendance surpassed all previous records in this country. The final ovation lasted an hour. Mr. Menuhin will extend his tour for three weeks beyond the original plan if his engagements in the United States permit.

N. H.

Lily Pons' Concerts Draw $25,000 For War Relief Groups

More than $25,000 was netted for charities in less than a week by Lily Pons, who gave concerts for three different relief organizations in Stamford, Ottawa and New York City between May 11 and 20 to capacity audiences.

After a brief vacation, Miss Pons and her husband, Andre Kostelanetz, will start their third transcontinental summer tour opening July 22 at Robin Hood Dell, Philadelphia.



Myra Hess Decorated

Myra Hess, pianist and director of the National Gallery Concerts in London, which have been called "a great factor in morale building," was created a Dame Commander of the British Empire, in the birthday honors list of King George VI.

← PADEREWSKI BROADCASTS APPEAL
for Polish cause from his suite in the Hotel Buckingham, New York.

MRS. FRANKLIN D. ROOSEVELT → AND JULES BLEDSOE
in the NBC studios on May 11 when the First Lady spoke as the climax of the observance of Inter-American and National Music Week. Mr. Bledsoe's Ode to America, dedicated to the President, was featured and sung by the Philadelphia NYA Chorus.

CHARLES WAKEFIELD CADMAN (seated) **and ORLEY SEE,** conductor of the Oakland, Calif., Symphony Orchestra. The composer will appear at the Federation convention at Hollywood. They are shown going over the score of Mr. Cadman's Symphony No. 1, recently presented there with the composer among the audience of 2,500. The work previously was given by Karl Krueger's Kansas City Orchestra and will be presented next season by Frederick Stock and the Chicago Symphony.

American Music Festival Is Feature of Sessions Awaiting 8,000 Coast Visitors

(*Continued from page 5*)

An Inter-American program will also be presented, in recognition of the increasing efforts of this government to strengthen the bonds of good neighborliness with Latin-American countries. For this event, Elsie Houston, Brazilian soprano, has been engaged as leading artist. Other musicians from below the Rio Grande will participate, and speakers will present practical suggestions anent increased cooperation among Pan-American nations.

JOSEF HOFMANN

Junior symphony orchestras and a massed orchestra representing many States will take part in the Junior Day program, with David Smith, 15-year-old student at the Cincinnati Conservatory of Music and winner of the Edgar Stillman-Kelley Junior Scholarship of the Federation, as featured soloist.

The presentation of opera in English has long been a project fostered by the Federation, and this will be furthered through a demonstration performance directed by Richard Lert, conductor of the Los Angeles Oratorio Society and the Pasadena Civic Orchestra.

Manuscripts by American composers will be a special exhibit at the Los Angeles Museum, with name plaques honoring deceased composers. Due to the large number of composers resident in this vicinity, the exhibit is expected to be extensive. An American composers' forum is also announced.

The Brodetsky Chamber Music Ensemble, a youthful string group under Julian Brodetsky which has attracted much attention during the past year, will be a feature of the chamber music forum to be held in the Pasadena Playhouse.

Charles Kullman will be soloist with the massed men's chorus of the combined Ellis-Orpheus Clubs, under Benjamin Edwards. Another choral event will be by the Cathedral Choir of the First Congregational Church, with Arthur Leslie Jacobs directing.

Motion picture night is expected to fill the huge amphitheater of the Hollywood Bowl with film celebrities as well as motion picture musicians participating. Federation Plaques to winners in film music will be presented by Mrs. Vincent Hilles Ober, president.

A number of clubs have been added to membership in the Federation in recent months. From Los Angeles are: Society of Native American Composers, Music Teachers Assn., Delta Omicron, Ellis-Orpheus Club; from San Francisco; Loring Club, Crescendo Club; from Oakland: Counselian Choral, Harmonic Ensemble, and also the Alameda Lyric Choral, San Bernardino City Music Teachers Assn., and Music Study Club of San Fernando Valley.

In the Junior Division are: San Diego High School Orchestra, St. Luke's Choristers of Long Beach, and Junior Treble Clef Club of Santa Monica. New artist members include Florence Macbeth of Hollywood and Allan Jones of Beverly Hills.

Local Committee Prepares Series

Chairman of the Local Committee is Mrs. Grace Widney Mabee, with L. E. Behymer as honorary chairman. She is assisted by Abbie Norton Jamison (Business Details and Young Artists Contests), Mrs. Hugh A. Patterson (Finance and Tickets), D. R. Branham (Treasurer), W. S. Rosecrans (Citizens Committee), Mrs. Paul E. Fergusson and Frances Eugene Payne (Hostesses to Groups), Mrs. Samuel Cary Dunlap (Hospitality), Dr. W. Ballentine Henley (Speakers), Thelma Holm Erickson (L. A. District Pres. and Student Day), Louis Curtis (Junior Day), Stanley O'Connor (Chorals), Mrs. D. D. Welsh (Transportation), Mmes. Alexander Adams, W. H. Boyd and Blackstone Smith (Banquet), Mrs. Blanch Wolfers (Decorations), Mrs. Thomas G. Winter and Alice E. Field (Motion Pictures), Katherine C. Moore (Women's Convention), Naomi Reynolds (Radio), Elinor Marlo (Opera and American Music Exhibit), Carrie Jacobs Bond, Charles Wakefield Cadman, MacDowell Club (American Composers), Florence Macbeth (Resident Artists), Adrian Awan (Stage) and Frances Eugene Payne (Pre-Social Events).

Pennsylvania Clubs Ask "Reforms"

PITTSBURGH, PENNA.—Recommendations for changes in the procedure of the National Federation of Music Clubs have been prepared by the Pennsylvania delegation and will be brought to the attention of the convention at Los Angeles. Martha Myers Murdoch, State president, and sixty other members of this district will attend the biennial meeting.

Among the suggestions are that screening of judges in the young artists' violin and piano contests be discontinued in order to save time and confusion. (2) That the selected numbers of the competition be more carefully considered. (3) That a return to the male and female voice classification in the Young Artists' Contests be considered in order to increase interest in the contests—a procedure desirable in Pennsylvania. (4) That a more careful consideration be given to choice of the required student musicians contest in order to maintain high standard. It is thought here that the numbers now used are too advanced for students of 18 to 23 years of age. (5) That more American compositions be used in all contests. (6) That inasmuch as opera in English will not be practical until there is one acceptable and accepted standard translation, this end should be sought.

Another recommendation is that a cash award be given at each Biennial for translation into English of one opera selected by members of the NFMC and adjudged the best by a large committee of American singers. A recording of the translation is suggested as a possible guide. A final recommendation is that the policy of requiring contestants to provide extra copies of music for the judges be discontinued.

Resolutions for adoption of these recommendations were adopted by the Pennsylvania Federation at its convention recently in Grove City, Penna.

Thelma Davis, Philadelphia contralto, was declared 1941 State and District winner in the National Contests.

Prominent Tuesday Musical Club members going to the event include Mrs. Murdoch, Mrs. Edward D. Benter, Jr., Mrs. Ernest Bartel and Mildred Weaver Gaston. Mrs. Murdoch is a NFMC board member.

The Pennsylvania Federation of Music Clubs is one of the most active in the national group.

R. L.

Cleveland Artists on Programs

CLEVELAND, O. — Contributions to the National Federation of Music Clubs Convention from this city will include a recital by the duo-pianists Beryl Rubinstein and Arthur Loesser. Two Cleveland girls winning the district (Indianapolis) awards are: Marian Matousek, pianist, graduate of the Cleveland Institute of Music and pupil of Beryl Rubinstein; Helene Strassburger, soprano, graduate of Oberlin Conservatory. The latter will be accompanied by Don Willing, organist of Plymouth Church, Shaker Heights, Cleveland. Both will compete for the national Young Artists' award.

R. H. W.

MRS. GUY GANNETT, of Portand, Me., Vice-President for Eastern Region and National Legislative Chairman.

MRS. H. CARROLL DAY, of Albert Lea, Minn., Vice-president for the Central Region, and Program Chairman of the Convention.

MRS. CHARLES PASCOE, of Pittsburgh, Penna., and Tucson, Ariz., Vice-president for the Western Region.

RUTH FERRY, of New Haven, Conn., Treasurer, and Business Manager of the Convention.

Federation Head Calls for "Defense of Democracy"

(Continued from page 5)

foundations for a broad and rich American musical culture.

But in times of great emergency this is not enough. All organizations of loyal citizens must turn their thoughts in one direction. For every group the question raised must be how it can best marshal its forces so that they can, if need arises, be placed at the disposal of the government, how it can best serve the cause of freedom.

At the close of the convention in Los Angeles new officers will take the helm. It will be their function to guide the Federation through the troubled waters of political turmoil and world unrest in the years to come. But it is the responsibility of those of us who are retiring from office and of the loyal and willing rank and file to give them a clear mandate, so that they will know what we expect of them, and will be able to proceed upon the course we chart with the cheering knowledge of our united support.

Therefore I call upon my fellow Federation members, fellow citizens, fellow Americans to meet the impending challenge. Let us shape at Los Angeles a program that will put us in the very forefront of loyal and patriotic organizations who believe in democratic institutions at home and a democratic world order, and who are willing to toil and sacrifice that the one may be preserved and the other achieved.

Let us hold high a torch of spiritual leadership. Let us demonstrate that a cultural organization is not supine, but that it can march in the very vanguard of progress when men and women of good will are mobilized to support ideals of justice, humanity and freedom.

Let us develop at Los Angeles such a vital program that it will command the respect of all forward-looking people everywhere. Then when the crucial hour comes, our incoming leaders will be able to answer with calm and confidence, "America, we are ready."

Alabamans Urge National School

"West Point for Cultural Defense" Is Proposed

BIRMINGHAM, ALA.—Delegates to the annual convention of the Alabama Federation of Music Clubs assembled in the Tri-Cities of Florence, Sheffield, and Tuscumbia for the celebration of the Silver Anniversary of the founding of the Federation by Weenona White Hanson.

The several hundred delegates from clubs in all parts of the State adopted a resolution calling on the Federal Government to establish a National School of Music, a West Point for "cultural defense."

Mrs. W. P. Baugh, state president, presided. Among the prominent guests and speakers were Mrs. D. C. Lea, National Chairman of Extension; Dr. Alton O'Steen, State Music Supervisor; Mrs. J. A. Alexander, Chairman for the Convention; and Mrs. J. G. McGowin. A musical program was given by Mrs. H. G. Porter, soprano; Frances Brixley, pianist; Mrs. C. W. Kruse, violinist, with Mrs. Scott Reesburg as accompanist.

Cups in the state choral contest were won by the University of Alabama Mixed Chorus and the Belview Heights Women's Chorus. This contest was under the direction of Tom Garner, of the University of Alabama. Concerts were given by Martha Lipton, contralto, winner of the N. F. M. C. award; Edward Kane, tenor; the Cadek String Quartet, of Birmingham and Roy McAllister, pianist, winner of the State contest. Montgomery was selected for the convention next year.

ALICE GRAHAM

Music Club Juniors Hold Competitive Festival

The junior competitive festival, under the auspices of the New York Federation of Music Clubs, was held on May 17 at the Wanamaker Auditorium, New York, under the direction of Felice Haubiel. Taking part were choirs of the First Methodist, Flushing, Saint Mary's, Auburndale, Holy Trinity Lutheran, Fort George Presbyterian and Saint Mary's in the Gardens, all of New York City; Greenport Methodist and Saint Paul's Episcopal, Brooklyn.

Baltimore, 1939 Biennial City, Sends Delegation to Hollywood

By GUSTAV KLEMM

BALTIMORE, MD.—A sizable group of musicians will represent this city, which played host to the preceding biennial of the National Federation of Music Clubs, at the 22nd convention in Los Angeles. The group will be headed by Mrs. Martin W. Garrett, former president of the Baltimore Music Club, and Elsa Baklor, also a member of the club and one of this city's leading sopranos. They will serve as delegates, and there will also be several alternates in the party from this city.

The Baltimore Civic Opera Company, Eugene Martinet, director, presented Rigoletto before a crowded Lyric on May 12. This marked the tenth anniversary of this local group and to signalize the importance of the occasion, Robert Weede, of the Metropolitan, formerly of this city, was engaged to sing the role of the jester. The evening was a personal triumph for the young American baritone who was in excellent voice and gave a superb account of himself. Mr. Martinet has always conducted the orchestra at these performances, but on this occasion he engaged Henry Weber of the Chicago Opera Company as guest conductor, who did a splendid job, handling the orchestra and supporting the singers with the smooth skill born of experience.

Mary Lida Bowen appeared as Gilda, and sang extremely well. Her high tones floated free and clear and were unswervingly true to pitch. Elwood Gary, one of this city's foremost tenors, was the Duke of Mantua and did well. Others in the cast included Richard Sharretts. Melva Forsyth (her first important public appearance since returning to Baltimore recently) William Leach and a number of others. The chorus was large and was kept on its toes by the prodding baton of Mr. Weber. Rigoletto was the thirty-second performance given in 10 years by the Baltimore Civic Opera Company, many of them being first-times by local composers. The steady improvement of the quality of the performances is highly gratifying and must be encouraging to those who have supported the group.

Leopold Stokowski, conducting the All-American Youth Orchestra, appeared for the third time in two years in this city. The lone entry by an American composer was Ancient Desert Drone by Henry Cowell. The rest of the program contained the Bach-Stokowski Toccata and Fugue in D minor, the Beethoven Fifth and a synthesis of Love Music from Wagner's Tristan and Isolde, plus three or cr four encores.

HELEN JEPSON

greeted by the Cadet Music Committee at West Point before her recent concert there. The Metropolitan Opera soprano will be heard in recital at the Los Angeles convention.

Minnesotans Sing En Route to West

Duluth Nordic Choral Ensemble at Biennial

DULUTH, MINN.—The Nordic Choral Ensemble directed by Margrethe Hokanson has been very busy with preparations to attend the biennial meeting of the National Federation of Music Clubs, in Los Angeles. The group will represent the State of Minnesota at the convention.

The group had its official introduction at a dinner at the Kitchee Gammee Club in Duluth in March. Mayor Rudolph Berghult was present and a telegram was received from Governor Stassen, prevented from attending the banquet by official business. Mrs. Carroll Day paid a tribute to Mrs. Hokanson, and the list of honor guests included the novelist, Margaret Culkin Banning, Mrs. Rodney Paine and Mrs. Paul Weld, president of the Minnesota Federation of Music Clubs. The bright and picturesque costumes designed for the group by Arne Nybak were first seen on this occasion. On May 2, the Ensemble gave its first public concert in Duluth at the Armory.

Funds for the trip to Hollywood were raised by a series of concerts in Minnesota towns, and engagements en route, which include concerts in Colorado, Washington and Oregon. The Nordic Choral Ensemble appears in Denver on June 16 at the International Convention of Rotarians.

A concert given in Virginia, Minn., in April aroused such enthusiasm that the Ensemble was booked for a return engagement in May, which drew a capacity house.

CLARA STOCKER

Saminsky to Tour Canada In Lecture Series

Lazare Saminsky, New York composer, conductor and author, this summer will deliver a number of lectures on Music of Our Day in the Two Americas, and Musical Education and Modern Music, before Canadian audiences. In July he addresses the Dominion Congress of Music Teachers Associations of Canada in Victoria, B. C., the University of Saskatchewan, the Conservatory of Regina and the Gustin School in Saskatoon. The Toronto Conservatory of Music will hear Mr. Saminsky's lecture-concert devoted to living composers of the United States. Similar appearances will take place in Montreal and Quebec. Prior to his Canadian tour Mr. Saminsky will speak on inter-American relations before the national convention of the Federation of Music Clubs in Los Angeles and at various universities in California and Washington.

Mr. Saminsky's creative work includes the recently completed three-act opera Julian, the Apostate Caesar, and a new edition of his book, Music of Our Day.

Schipa in Opera and Concert In South America

Tito Schipa, tenor, this month is appearing at the Teatro Municipal, Rio de Janeiro, in Lucia, Werther, Traviata and Manon, and then fulfills concert engagements according to his manager, Albert Morini. At the conclusion of his tour, he will fly to California to appear again with the San Francisco Opera. He then returns to the Chicago Opera before rejoining the Metropolitan Opera. Mr. Morini has arranged his concert engagements to fit with these operatic engagements. At the conclusion of the Metropolitan season he starts an eight-weeks' tour.

Chicago Sends Greetings to Federation; Summer Music Season in Midwest Opens

By RENÉ DEVRIES

CHICAGO.—The Middle West department of the Musical Courier extends its best wishes and congratulations to members, associates and friends of the National Federation of Music Clubs on the occasion of its twenty-second biennial convention and American music festival. It is not our province or desire to comment editorially upon the great influence music clubs have had in the musical development of our country in the past few decades. But it seems permissible to congratulate the members collectively for their accomplishment in promulgating a taste for good music in America and in affording young talent opportunities to be heard.

Chicago Opera Plans

Fortune Gallo, the Chicago Opera Company's newly appointed manager, has not as yet divulged his plans for the opera season to open on Nov. 8 and run for four weeks at the Civic Opera House. He has, however, stated that the high artistic standard which Chicago Opera has always maintained will be retained and that the 1941 season will equal if not exceed that of 1940, when we celebrated thirty years of resident opera performances. Mr. Gallo promises many novelties, including Donizetti's Daughter of the Regiment with Lily Pons as Marie.

Ravinia to Open on June 28

At the annual luncheon tendered supporters of the Ravinia Festival, Percy B. Eckhart, chairman of the committee, gave the complete plans for the sixth season of symphony concerts under the stars. The festival opens Saturday evening, June 28, with a concert under the direction of Dr. Frederick Stock, who will also conduct a children's program the following Sunday afternoon. For the duration of the six weeks' series featured guest conductors will be Sir Thomas Beecham, who will direct the Chicago Symphony Orchestra during the first two weeks; George Szell, will be in charge through the third week; Carlos Chavez during the fourth; Nicolai Malko will preside at the podium during the fifth week and Pierre Monteux the sixth week. Rudolph Firkusny, Czech pianist, will make his debut hereabouts as the first soloist of the festival under the baton of Sir Thomas. The next soloist will be the French flutist, René LeRoy, also making his first appearance here. Then will follow in succession Yehudi Menuhin, Gitta Gradova and Helen Traubel. A special guest artist will appear with the Budapest String Quartet at each of the four concerts during the post season of chamber music, but Leonard Shure, pianist, is the only one so far announced.

Jan Kiepura Stars in Halka

The Civic Opera House was not large enough to hold Jan Kiepura's innumerable admirers when he assumed the lead in Moniuszko's Halka, presented with a star cast by the Polish Opera Society, a production outstanding in every respect. After his magnificent singing of the tenor aria, which had to be repeated, and indeed from his first entrance, the audience greeted him with vociferous demonstrations. George Czaplicki rose to new heights in the baritone role of Janusz. He, too, was the recipient of ovations. Maria Sokil, a newcomer here, created a stir in the title role, which she invested with a voice of undeniable charm and dramatic intensity. Valeria Glowacki, soprano, repeated her former success in a part she has made her own; likewise Edward Grabinski took opportunity to make his presence felt both in his solos and concerted numbers. The Polish Ballet, headed by Felix Sadowski and Janina Frostowna, performed marvels and the choristers sang energetically and often magnificently. The performance under the masterful guidance of Musical Director Jerzy Bojanowski, revealed the manifold beauties of the score.

Civic Association Concert

The Civic Music Association has shown during twenty years what can be accomplished in developing musical culture among youngsters. Annually it gives the children opportunity to sing with a symphony orchestra in Orchestra Hall. The 500 children, whose ages average ten years, sang themselves into the favor of a large audience in the twenty-eighth annual festival program under the direction of Marx E. Oberndorfer, projecting their songs so vividly as to make the event outstanding.

(*Please turn to page* 33)

REPRESENTING TWO ARTS ON WEST COAST,

Thomas Mann and Mrs. Mann chat with Henri Temianka. The scene is the home in West Los Angeles of the noted author and his wife, where the violinist was a visitor.

Seattle Artists Will Appear at Convention

SEATTLE, WASH.—At the coming National Federation of Music Clubs Convention at Los Angeles, Seattle is justly proud of its representation. The Philomel Singers, the oldest women's chorus in the State, will represent the Northwest in the choral division. Some 60 members of this organization, under the direction of R. H. Kendrick, will make the trip to Los Angeles to appear June 19. Two winners of the Young Artists' Contest who will compete in the national finals are Seattle products—Kensley Rosen, pupil of Moritz Rosen, in the violin section, and Dorothy Eustis, pupil of Berthe Poncy Jacobson, in the piano section. The Oles-Hopper duo-piano team will be heard at the convention, June 25. The Junior Gregorian Choir, a boys' group, will also appear.

Cecilia Schultz concluded her greater artist series at the Moore Theatre with Mischa Elman and John Charles Thomas in individual concerts. Coming at the end of the largest and longest artists' season Seattle has ever had, the fact that they drew capacity audiences is more than a glowing tribute.

Interest continues to center around the activities and plans of the Seattle Symphony, which will have as its conductor for 1941-42 Sir Thomas Beecham. Already announced is a longer symphony season, and the soloists who will appear during the year. These will include Bartlett and Robertson, duo-pianists; William Primrose, viola virtuoso; Joseph Szigeti, violinist; Randolph Hokanson, pianist (a former Seattle boy), and the original Ballet Russe, which will appear for a week's series with the Symphony.

To introduce the season, as well as to help in the financial campaign, the management has announced that on Oct. 6, 7 and 8, the San Francisco Opera Company will be presented in productions of Manon, Tristan and Isolde, and Rigoletto. Sayao, Bjoerling, Tibbett, Moore, Melchior and Flagstad are scheduled to appear in leading roles. The Seattle Symphony is also presenting the National Youth Orchestra in its Northwest appearance in June, under Stokowski. J. H.

Laholm and Baum Engaged For Opera in Mexico

Eyvind Laholm and Kurt Baum, tenors, have been booked by the South American division of Columbia Concerts Corporation for appearances with the Mexico Opera this month and next. Mr. Laholm, formerly of the Metropolitan, will be heard in Salome and Die Walkure. Mr. Baum will sing in Carmen and The Magic Flute.

Maine Federation Applauds Chorus of 400 In Thrilling Hearing of Pilgrim's Progress

PORTLAND, ME.—A thrilling performance of Dr. Edgar Stillman Kelley's Pilgrim's Progress, under the baton of Dr. John Warren Erb in City Hall Auditorium, brought to a close the 17th annual convention of the Maine Federation of Music Clubs. Dr. Erb had a chorus of 400, drawn from many parts of the state, the Westbrook Junior College Choir and the Portland Symphony Orchestra for the performance, which was heard by Dr. and Mrs. Kelley. The last chorus, The Celestial City, was an electrifying finale for not only the performance but the convention.

The soloists, selected by Dr. Erb himself for the performance, comprised the most noted vocalists of the state. Erle B. Renwick, baritone, Lucille Potter Lavin, soprano, Georgia Thomas, soprano, William V. Bradley, tenor, Thomas Bean, boy soprano, and William J. Cupp, baritone. The Rev. G. Ernest Lynch, of the First Parish Unitarian Church, read the prologue. John E. Fay, Portland organist, was at the console of the organ presented to the city by Cyrus H. K. Curtis.

Russell Ames Cook, regular conductor of the Portland Symphony, opened the evening in John Knowles Paine's prelude to Oedipus Tyrannus. Mrs. Everett L. Littlefield, president of the State Federation of Music Clubs, introduced the composer and Mrs. Kelley to the audience. Among those attending was Mrs. Guy P. Gannett, vice president of the National Federation of Music Clubs.

Photo by Gannett Publishing Co., Inc.

MAINE FEDERATION HEARS DR. JOHN WARREN ERB CONDUCT PORTLAND PERFORMANCE

of Edgar Stillman-Kelley's The Pilgrim's Progress.

Sigma Alpha Iota Preparing 24th Triennial Convention

The twenty-fourth national triennial convention of Sigma Alpha Iota will take place in Los Angeles, Calif., August 9 to 13, with headquarters in the Ambassador Hotel. Delegates from seventy-five active chapters and many alumnae chapters, together with a host of visiting members and friends will attend the convention.

Many distinguished members of the fraternity are scheduled to appear on the series of musical programs which will be an outstanding feature of the national meeting. These include the following: Eugenia Buxton, pianist; Amy Neill, violinist; Clemence Gifford, contralto; Lillian Steuber, pianist; Elinor Remick Warren, composer-pianist; the California duo-piano team, Mrs. M. Hennion Robinson and Dorothy Robinson; Ruth Haroldson, violinist-conductor; Alice Mock, coloratura soprano; Helen Beatty, concert, opera and radio artist; Edna Scotten Billings, Kansas City organist; Ruth Phillips Bonge, chorus conductor; Frances Lindloff, Sigma Alpha Iota province president; and Nora Crane Hunt, one of the founders of Sigma Alpha Iota, who will conduct the convention informal singing.

MRS. PAUL E. BRYAN

GERTRUDE EVANS,
President of Sigma Alpha Iota.

The presentation of Elinor Remick Warren's composition The Harp Weaver will be a feature of the Sunday afternoon Vesper Musicale. During the presentation of this work Miss Warren will be at the piano.

Featured speakers during the convention will be Mrs. Leiland Atherton Irish, chapter honorary member, Lilla Belle Pitts, of Teachers College, Columbia University, and Gertrude Evans, national president of Sigma Alpha Iota.

August 12 has been designated by Mrs. Irish as Sigma Alpha Iota night at the Hollywood Bowl. Lily Pons, national honorary member, will be the soloist, and Andre Kostelantz the conductor.

Active in N.F.M.C. Convention

Sigma Alpha Iota is having an active part in the Biennial convention of the National Federation of Music Clubs in Los Angeles, June 19-25. The fraternity is conducting a registration desk for members in attendance, and sponsoring a Sigma Alpha Iota banquet June 20 in the Normandie Hotel. Naomi Reynolds, radio chairman for the N.F.M.C., and official Sigma Alpha Iota hostess for Los Angeles, will act as toastmistress at the banquet, and present the distinguished guests. The musical program includes the presentation of Mary Teitsworth Boyd, soprano, who is a member of the Los Angeles alumnae chapter. Miss Boyd will sing compositions by Elinor Remick Warren, chapter honorary member, and Mrs. M. Hennion Robinson. Songs written by Madalyn Akers Phillips, also a chapter honorary member, for the forthcoming Sigma Alpha Iota convention, will be sung during the banquet program.

Mrs. Leiland Atherton Irish will extend the fraternity's greetings to the convention at the Federation Luncheon June 25.

Harriett Minds, of Los Angeles, is in charge of the Sigma Alpha Iota activities during the convention.

New Chapters Installed

Sigma Alpha Iota installed three new chapters last month—at North Texas State Teachers College, Denton, Texas; Mississippi State College for Women, Columbus, Miss.; and the University of Missouri, Columbia, Mo. The installation of these chapters brought the number of Sigma Alpha Iota chapters active at the present time to seventy-five.

Due to the rapid growth of the fraternity it has been found necessary to form another province. Sigma Alpha Iota is for purposes of administration divided into geographical sections called provinces. The formation of the new provinces will make eight of the divisions. Mrs. Paul E. Bryan, of Atlanta, Ga., has been appointed to supervise the new province until the national convention, when elections will take place.

JAN KIEPURA SINGING TO 125,000 IN "I AM AN AMERICAN" PROGRAM

sponsored by the Chicago Herald-American at Soldiers Field, Chicago, May 18. Kiepura sang M'Appari from Martha and Polish songs and made a stirring speech in which he stated that, of the twelve countries in which he had sung, the United States was the strongest. Other speakers were William S. Knudsen, co-director of the Office of Production Management; Governor Dwight H. Green, of Illinois; Mayor Edward Kelly, of Chicago; Dr. Howard A. Beron, the Rev. Martin J. Mealis, and Dr. Louis A. Binstock, rabbi of Temple Sholom. Stars of the movie, stage and radio contributed their talent and Paul Whiteman's orchestra played.

CAROL FINCH

Alpha Theta Chapter Elects Carol Finch

Carol Finch has been elected president of Alpha Theta chapter of Sigma Alpha Iota, national music fraternity. Other officers for the chapter, which is at Teachers College of Columbia University, are Myra Gaynor, vice-president; Barbara Holmquest, chaplain; Eleanor Kohs, sergeant-at-arms; Marion Reese, secretary; Ruth Mellby, treasurer; and Frances Webber, editor.

Maro Ajemian, pianist, and Lucile Dresskell, soprano, were featured at the MacDowell and Charter Day musicale on May 5 at Teachers College. Marion Bauer, composer, author and teacher, spoke of Sigma Alpha Iota's Cottage at the Colony and described life there.

(*Please turn to opposite page*)

"Technic Is Not a Substitute For Soul"

"Wonderful technic" on the part of both composers and interpreting musicians is frequently lost today because they have only "an inadequate message" to present to the world, in the opinion of Zlatko Baloković, Yugoslav violinist of international fame who on June 3 became a full-fledged American citizen.

Mr. Baloković, a philosopher as well as a musician, is proud of his new citizenship because, as he puts it, "only in democracies can be found the hope of the future where men can freely participate in gathering the God-given fruits of the world."

Listening to some of the latest output of present day composers, Mr. Baloković discussed at length his credo developed from his individual outlook on life and from that of an artist contributing to the well-being of his fellow-man.

"The turmoil of the present time," he said, "is well illustrated by the superficial and incoherent nature of these very compositions. The composers evidently feel their inability to concentrate upon any idea long enough to develop it, much less create real beauty. Music, perhaps the most complicated of the arts, presents sound in rhythmic patterns and melodic lines, not just sound for its own sake. But the unified idea at the core of all good music must come from the innermost heart which is the source of this essential unity. We call it musical expression. All creative artists must both have that inner desire to express something valuable for the rest of us.

ZLATKO BALOKOVIĆ

Music vs. Mathematics

"Music should have an eternal soaring quality and not be reduced to the material concept of a mathematical problem. This, I believe, is equally true of our search for happiness. It is found in a vital enthusiasm for beauty, in a passionate appreciation of the God-like in nature. For that reason the dictators' idea of life can never be permanently successful. It lacks that cohesive force so necessary to human relationship, that force of human understanding we call love.

"Without this, happiness is empty. We must take time and energy to contribute to each other's well-being but instead, most of us remain passive, expecting the other fellow to be active. That is one of the ills of democracy, this waiting for someone else to take the first step. I myself find life the great adventure with not enough hours in the day to fulfill its urgent purposes.

"Talent Held in Trust"

"Artists cannot be true to their calling unless they use the gift of God implanted in their hearts for the benefit of their fellow men, and not exploit it for their individual selves. Talent is only a trust to be eternally safe-guarded by souls aware of their higher service without regard to temporary gains involved.

"Those who lead must do so through a sense of service motivated by unselfish love. The separative physical boundaries set up in our own minds, now prevent the necessary spirit of sharing that will make the future world a place of benefit for all instead of for powerful individuals.

Vermont's Community Orchestra

"Let me illustrate my point with a personal reference. I played recently with the Vermont State Symphony, which appeared last year at the New York World's Fair. Now, in this musical endeavor undertaken by one of our smallest states, we find a community of effort where man meets his fellow man on a level of service. These musicians come from all parts of the state, mail-carriers, farmers, blacksmiths, persons of every trade and profession. Some of them travel fifty miles to rehearsals then back home to their regular tasks. Here we find fellow-Americans participating in a mutual effort, giving of themselves for others regardless of reward. On July 18 they will hold their first festival and again I will play with them."

Played in Many Lands

Mr. Baloković has pursued his musical career since the age of seventeen through most of the countries of the world, playing with the Philharmonic orchestras of London, Paris, Vienna, Berlin, Moscow, New York, Boston, Chicago, Sydney and Melbourne in Australia as well as giving innumerable recitals. He consequently feels that artists are in a better position than politicians or statesmen to learn the actual conditions of the world at first hand and to sense public opinion and are therefore peculiarly well fitted to lead towards a better understanding between nations.

H. A. S.

Glenn Darwin Completes Radio, Opera, Concert Season

(Portrait on cover)

Glenn Darwin, American baritone, has just completed an active season of appearances in oratorio, concert, opera and radio. Mr. Darwin, soloist at St. Bartholomew's Church, New York City, has been fulfilling another season of weekly coast-to-coast broadcasts over NBC in addition to his other engagements. During the year he has sung in Handel's Messiah five times and Verdi's Requiem on three occasions. He also participated in Elijah, St. Paul, Creation, the Brahms Requiem, Rossini's Stabat Mater and Mozart's Requiem as well as four Bach cantatas. With orchestra and chorus, Mr. Darwin sang The Ballad for Americans on four occasions and he also was soloist with numerous choral societies.

His tour for next year includes an appearance in Syracuse on the course which also presents Kirsten Flagstad, Rachmaninoff and Ruth Draper.

Summer Opera School at Derrtrees

Derrtrees at Harrison, Me., built and owned by Enrica Clay Dillon, will this summer be returned to its original purpose, the presentation of opera. For the last two summers the theatre was leased to the late Bela Blau. Due to requests from young singers unable to gain actual experience in learning and singing their roles because the European opera houses are now closed to them, Miss Dillon will hold an eight weeks' summer school from July 1 to Aug. 31. The curriculum includes coaching, languages, ensemble work, dancing and body movement, *mise-en-scène* and histrionics. Opera performances also will be presented.

Edwin McArthur and Herman Wiegert, of the Metropolitan Opera, will be the conductors at the theatre.

Sigma Alpha Iota Musicale

(Continued from page 10)

Miss Ajemian, who made her Town Hall debut last season, is a fellowship holder at the Juilliard Graduate School and was awarded the Distinguished Talent Medal by the National Music Week of Greater New York. As a composer she won the Elizabeth Sprague Coolidge Prize at the Institute of Musical Art. Miss Dresskell, heard in concert and oratorio in this country and Europe, is soprano soloist at All Souls Unitarian Church.

FONTAINEBLEAU SCHOOL ALUMNI HOLD ANNUAL REUNION

at the National Arts Club, New York. Plans for the 1941 session of the Fontainebleau School, to be held again in the buildings of St. George's School, Newport, R. I., were discussed. The faculty includes Robert and Gaby Casadesus, pianists; René Le Roy, flutist; Marius Casadesus, violinist, and Marthe J. Pillois, French and lyric diction.

Seated at speakers' table, left to right, in the photograph, are Jacques Carlu, until 1938 Director of the Beaux Arts School at Fontainebleau; Miss Chapin, Julius Delbos, Leila Sawyer, Secretary, Beaux Arts Alumni Association; Mme. Jacques Carlu, Clarence Brodeur, John Doane, organist of the Church of the Incarnation; Gaby Casadesus, Ruth Reynolds, mezzo-soprano; Jean Labatut, Yvonne du Peyron, Mr. Bottomley, Robert Casadesus, Mrs. Brodeur, Mme. Labatut, Marthe Pillois, Sarah Knight, treasurer of the Fontainebleau Alumni Association (in white), and Beatrice Sendler, president of the same organization. Among the alumni of the Fontainebleau School present were: A. Sherrill Whiton, Jr., Dorothy Boyle, Mrs. Ida Mugglesworth Mervine, Julia Corona-Sutton, Ruth McLinn and Yvonne du Peyron.

I. S. C. M. Festival Comes to the New World

At the invitation of the Musical Courier, Lazare Saminsky, the well-known New York composer-conductor and authority on contemporary music, has written a special article on the I. S. C. M. festival programs. In his own concerts here, in Europe and South America, Mr. Saminsky has always included many modern American works. He is to give a number of them during his coming tour of Canada and the Northern Pacific Coast.—EDITOR.

By LAZARE SAMINSKY,
Author of "Music of Today"

PART I

Of the past seventeen festivals presented by the International Society for Contemporary Music in various European centers, Salzburg, Prague, Liège, Frankfort, Oxford and other cities, this writer has attended several.

With the exception of the very first I. S. C. M. festivals, nobly driven by the spirit of international brotherhood that prompted their founding, these cosmopolitan assemblies swiftly degenerated into rites of a highly specialized cult.

The gatherings became a meeting place for over-fastidious literati, musical ultrareds and professors of modernity fortified by a substantial herd of well-fed bystanders, devotees of the *dernier cri* who rush to crowd all places where the very last word in music or painting or shimmying—no matter what—is being uttered or exhibited.

Metropolitan Photo Service

(Above)
JOSE YVES LIMANTOUR, Mexican conductor, directing a rehearsal with the CBS Symphony, of Oberatura Concertante by Rudolfo Halffter, Mexican composer, broadcast by CBS during the I.S.C.M. Festival. Three days later he conducted two Symphonic Preludes for orchestra by Blas Galindo over a national network of NBC.

THE ROTH QUARTET played in the festival series

ROGER SESSIONS, president of the board of directors, United States Section, I. S. C. M.

What was offered at these pious assemblies consisted mainly of acrid produce of international and ubiquitous doctors of modernity, who were holding tightly to the keys to their exhibitions, reserved primarily for the adepts of their pet cults and cliques.

Some of these past festivals were truly swayed by that devastating trinity—acidity, aridity and acridity.

Towering Works Few

Only rarely did one come upon a towering work by a composer of a mighty personal mind rising above the small modernistic factory. When this occurred, our musical *universum* had all the thrill and the enlightenment, and it revelled in the deeply expanded vista of forms and visions to come.

They are unforgettable, those glowing pages of our day's new art—Alban Berg's taut and immensely human Wozzeck; Schönberg's lofty cycle, Die hängende Gärten, and Ernest Bloch's masterly Quintet; and the crisp and deliciously colored Bartok Dance Suite for orchestra; and Roger Sessions' manly Piano Sonata, broad and calm as a great American river; and Louis Gruenberg's infectious witty Daniel Jazz, resourceful in both its craft and its whim.

The 18th Festival

But let me say this at once—this present, eighteenth festival, and the first on American soil, was at least in intention well-meaning; a generous spirit had manifestly guided the choice of the programs. The leaders of the American Section had earnestly tried to grant fair representation to nearly all of the hapless countries in Europe now tutored by the German soldiery. Thus a sign was held out to these peoples that they are not forgotten.

A number of lesser-known and younger Americans as well as various gifted creators of European provenance now residing in the United States were included. The latter were given a hearing in a manner typical of the amiable camraderie and sportsmanship of the American people.

Music from Beyond the Seas

At the opening concert there appeared the unavoidable modicum of rubbish—the René Leibowitz Parisian piano sonata, reams of piffle, now precious and gentle, then insufferably loud and aggressive, all of it played spendidly by Beveridge Webster.

Then there was flexible music, innocuous, diatonic and not without charm, by William Alwyn of England, which the over-extended form with its fughettas and gigues made too much of a good thing.

Of the two string quartets, the one by Jerzy Fitelberg (Poland) is of a decidedly superior substance, but of cruel length unwarranted by the structural aim. Just why this composer of talent and supple craft should dissolve such a rigid form as a theme with five variations into a bowlful of verbose improvisation, is just "one of those things."

The other quartet by the Hungarian, Kadosa, is a well-built and well-written piece full of soft-spoken and amiable post-romantic bromides. Even the provoking exclamations, with a racial tang in them, do not inject any personal notes into his sluggish *melopee*.

What a contrast the biblical songs of Stefan Wolpe, now settled in New York! To be sure, in his Psalm 64 Wolpe is a victim of his own rhythm fury. There is true faith, however, in this possessed music. The opening of his Isaiah song is enchanting in the stillness and otherness of its *melos*. Of course, all of this is music of a wild willfulness and of contrast at times, perhaps, studied. But the drive of Wolpe's tonal speech has grandeur and grip.

Further Foreign Works

As to the rest of the foreign cavalcade, the most unfortunate was the Ullman piano sonata, played spiritedly by Gertrude Nettl. The piece starts out bravely but soon begins to gush all sorts of trivialities.

Not much better was the string quartet of Mathias Seiber of Hungary—egregious piffle made up of chewed over and banalized passes and jolts of Pierrot Lunaire provenance. This dated, somnolent grotesque is truly appalling in its drabness of both imagination and management.

Anton Webern's quartet is *eijusdem farinae*, of the same flour, only more precious and pulverized. A veiled sigh; a faint breath of something sardonic; three seconds of elegy; infinitesimals of emotion and aesthetics—all of it scratched or whined by cheerless bows.

The Voices

Now to Les Voix (The Voices), poem by Paul Verlaine, music by Paul Dessau, formerly of Berlin and now residing in New York.

Photo by Apeda

LAZARE SAMINSKY

Dessau is one of the most inspired and substantial composers among those forced to these shores. But everything I know of Dessau—the imaginative Psalm for voice and three strings, the powerful choral Pages from Ecclesiastes, etc.—is better knit, more virile and more integrated than this tonal translation of Verlaine's verse. In this piece Dessau has fallen victim to a slavish and literal interpreting of the text, to a dramatic transmutation of it rather than a musical one.

Dessau is a Jewish composer *pur sang*, and a biblical composer; the full-blooded, inflamed imagery of the Bible drives him best. The mantle of an ultra-impressionist, of a man of half-tones and suppressed utterances, sits uneasily on him. Yet this piece, too, has some of the typical Dessau vigor and passion. It gripped the public, and the composer with his gifted singer, Mme. Olga Forrai, soprano, aided by an ensemble of pianos and percussion, were applauded generously.

(*To be continued*)

I. S. C. M. Plans 19th Festival Next Spring

At the eighteenth festival of the International Society for Contemporary Music in New York, delegates of 22 countries decided to give another festival in the spring of 1942. A committee of five, appointed by the delegates, will reach a decision by Oct. 15 as to where this festival will be given. A jury consisting of Darius Milhaud, Bela Bartok, Carlos Chavez, Aaron Copland and substituting members Bohuslav Martinu and Désiré Defauw, has also been chosen by the delegates to decide on the program.

Swarthout and Anderson Get Mus. D. Degrees

Gladys Swarthout, mezzo soprano of the Metropolitan Opera, and Marian Anderson, contralto, received the Mus. D. degree at recent commencements. The Chicago Conservatory of Music awarded Miss Swarthout the honor on June 15. Miss Anderson's degree was conferred on June 12 at Temple University, Philadelphia.

Aids British Relief

Margot Robeil, soprano, was heard in a group of songs in the Empire Room of the Waldorf-Astoria, New York, in a concert in aid of British War Relief.

International Festival Music Carried to the Nation by Radio

(Review of Concerts by Lazare Saminsky on Opposite Page)

Rallying the now scattered but still valiant band of progressive modern composers from every land who could come here, or were already seeking a haven on American shores, the eighteenth festival of the International Society for Contemporary Music and the first ever given in the United States, opened in New York on May 16 and extended until May 27. Almost daily concerts, three in public halls and the remainder under the auspices of the chief broadcasting companies, included four chamber music lists and five of orchestral works. Unfortunately, no stage or choral performances had been thought possible.

The first international American festival had been scheduled for last autumn, but various difficulties prevented it. Many countries were unable to send representatives here because of the war situation abroad. With no government subsidy, problems of financing and securing artists and ensembles within the budget limitations were surmounted, and cooperation secured under a truly democratic framework.

Radio Plays Leading Role

New York's first festival of the I. S. C. M. had its opening manifestations by way of radio. An address by James G. McDonald, president of the Brooklyn Institute of Arts and Sciences, and former chairman of the executive committee, Foreign Policy Association, was made over Station WQXR on May 16. Introduced by Roger Sessions, president of the board of the United States section of the I. S. C. M., he included in his talk a brief summary of the society's history.

Mr. McDonald stated that strict rules of the musicians' union had made it impossible to employ well-known orchestras, but "the cooperation of the radio companies has opened a new medium and given us a more comprehensive audience than in any of the eighteen years of these festivals. And if through war conditions it has been impossible for us to secure subsidies," he said, "we have been able to bring to pass this festival through America's great characteristics of cooperation—the true spirit of democracy."

Introduced by a speech of welcome by Newbold Morris, representing the Mayor, the festival's second program was a broadcast of chamber music by the Columbia Broadcasting System on Saturday evening. The Dorian String Quartet (Alexander Cores, Harry Friedman, David Mankowitz and Bernard Greenhouse) played the third string quartet by Anton Szalowski, young Polish composer. Piet Ketting of Holland provided Three Sonnets from Shakespeare for voice and piano, sung by Hubert Hendrie, with Vera Brodsky at the keyboard.

On Sunday afternoon, May 18, the Columbia Broadcasting System gave the first orchestral concert at its Broadway theatre. Benjamin Britten, as guest leader, conducted his work, Les Illuminations, for tenor and string orchestra, with Peter Pears as singer of the French text by Arthur Rimbaud. Howard Barlow, regular conductor of the CBS Symphony, conducted the first American performance of Henk Badings' dramatic Prelude to a Tragedy.

First Public Concert

The first public gathering of the series (though a few members of the society and the press had been admitted to the broadcasts) took place in the McMillin Theatre at Columbia University on Monday night, followed by a reception to artists and audience at the Men's Faculty Club. Before the concert of chamber works Roger Sessions, president of the American section, spoke of the function these events could have in a land of freedom. He introduced Ernst Krenek, composer and professor of music at Vassar, who expressed the delight of European creative artists who find new opportunity for their work in this country. Douglas Moore, of Columbia University's music department, described the attitude of American composers toward their colleagues and stressed the need for our country to remain a haven for artists.

The Gordon String Quartet (Jacques Gordon, Samuel Weiss, William Lincer, Fritz Magg) played with verve in the colorful string quartet No. 2 by Paul Kadosa of Hungary; and in the intellectual Quartet No. 4 by Jerzy Fitelberg of Poland. Annalise von Molnar sang Psalm 64 and Isaiah Chapter 35 by Stefan Wolpe (Independent), with Irma Wolpe at the piano. Beveridge Webster played a Sonata No. 2 in one movement by René Leibowitz (France). An unaccompanied Divertimento for solo flute by William Alwyn, young British composer, was expertly played by René LeRoy.

The National Broadcasting Company, over its Blue Network, sent out a broadcast on the evening of May 20 of Bernard Wagenaar's Triple Concerto for flute, harp, cello and orchestra, with the composer as guest conductor, and the soloists Georges Barrere, Carlos Salzedo and Horace Britt, contributing delightfully expert playing. Dr. Carleton Sprague Smith gave an introductory talk, in which he stressed the fact that composers from a number of the occupied countries found a place in the programs.

Music at Public Library

The New York Public Library, at Fifth Avenue and 42nd Street, played host in its small concert room for an interesting program of chamber music on the evening of May 21. So great was the demand for tickets that the same program was repeated at the Brooklyn Academy of Music on the following Monday night. The Roth Quartet (Feri Roth, Rachmael

(*Please turn to page* 20)

TWO SOPRANOS IN BROADCAST. Alma Kitchell, conducting an air "column" over NBC, interviews Marjorie Lawrence, soprano of the Metropolitan Opera (left), before the latter's departure for Mexico, where she is to star in a season of the Mexican National Opera.

Sved to Sing in Opera in South America

Alexander Sved, Metropolitan Opera baritone, left on June 5 for South America where he will appear in operatic engagements. Mr. Sved, at Havana, expected to meet his wife, who came by plane from their native Hungary.

At the Teatro Colon, in Buenos Aires, he will sing leading roles in Otello, Boccanegra, Rigoletto, Tosca and Pagliacci, during July. Mr. Sved in August appears at the Municipal Opera in Rio de Janeiro in Carmen, Thais and Boccanegra. September will be spent in fulfilling operatic engagements in Puerto Rico and then he rejoins the Metropolitan, as well as appearing in concerts.

McArthur Conducts in Bowl Concert at San Francisco

Having obtained a two weeks' leave of absence from the NBC Symphony Orchestra, which he is currently conducting in a series of coast-to-coast Saturday evening broadcasts from New York, Edwin McArthur on June 8 conducted a special outdoor concert of the San Francisco Symphony Orchestra for the benefit of the Marin Musical Chest in Marin County, Calif. Mr. McArthur returns to New York to conduct the NBC Symphony on June 21 and 28 before leaving for Harrison, Me., where during July and August he will conduct operatic performances at the Derrtrees Summer Theatre. He will also give a course in song interpretation during the summer at the Caroline Beeson Fry School of Music, White Plains, N. Y.

Testimonial Dinner Honors Richard Hale

A testimonial dinner was tendered to Richard Hale, baritone and actor, on May 1 at the Hotel Brevoort in recognition of his pioneering for American music. Russel Wragg, composer-pianist, was chairman of the committee and Dr. Walter Damrosch was toastmaster. Among those attending were:

Dr. John Warren Erb, conductor; Philip James, composer-conductor; Ted Shawn, dancer; Dr. and Mrs. Edgar Stillman Kelley, Thuel Burnham, pianist; Abram Chasins, composer-pianist; Agnes De Mille, dancer; Charles Kullman, tenor; Mme. Eva Gauthier, soprano; Emma Mills, lecturer; Victor Wittgenstein, pianist; Dr. Sigmund Spaeth, Irene Lewisohn and William Miles, theatrical producers; Theresa Helburn, director, Theatre Guild; Helen Teschner Tas, violinist; Ferdinand Davis, composer; Day Tuttle, producer; Arthur Guiterman, poet; Mary Lawton, writer; Brock Pemberton, producer.

Also Douglas Moore, composer; Ethel Peyser, critic; Margaret Cresson, sculptress; Nathalie Hall, soprano; Robert Nathan, author; Count and Countess Eugenio Casagrande, Mrs. Sidney Borg, Mr. and Mrs. John Henry Hammond, Gertrude Robinson Smith, founder of the Berkshire Festival; Mrs. Lyman Beecher Stowe, Mrs. Norval Busey, Mrs. Arthur Chace, Mrs. George Eustis Corcoran, Mrs. William Archer Purrington, Mr. and Mrs. Maurice Van Buren, Mrs. Skeffington Norton, Mrs. Frederick Steinway, Mrs. Walter Damrosch, Mrs. Evelyn Adams, James Blauvelt, Mabel Choate, Gertrude Brown Huntress, Mrs. Newman Levy and John C. Meyer.

Mr. Hale sang two numbers by Dr. Damrosch, Miss Hall was heard in two Gilbert and Sullivan airs. Mr. Hale received a book inscribed by the 200 attending. Deems Taylor and Dr. Serge Koussevitzky were among those sending messages.

TESTIMONIAL DINNER HONORING RICHARD HALE at the Hotel Brevoort, New York, May 1. Empire Photographers

Cincinnati Festival Offers Brilliant Choral Performances

By MARIE DICKORÉ

CINCINNATI, O.—The 34th biennial May Music Festival enriched the musical traditions of this city with another magnificent achievement by the festival chorus, since 1931 conducted by Eugene Goossens in a series of memorable concerts. As was to be expected, this chorus, trained since 1908 by Alfred Hartzel, held the spotlight for its excellent ensemble, its sure attacks, perfect pitch, fine phrasing and tone.

The program for this festival, restored at the last moment after having been cancelled, featured choral works of large scope in the five days' sessions in Music Hall from May 6 through May 10.

The children's chorus has always been an integral part of the festival and the singing of Pierné's Children's Crusade was the loveliest and most poignant we have heard.

Prince Igor Delights

For many the first English version and also the first concert performance of Borodin's colorful Prince Igor was the high point of the week, which opened with Handel's Israel in Egypt, previously reviewed. The artists, Metropolitan stars all, won their laurels easily and the tuneful music, familiar orchestrations, and dramatic type of music held enormous appeal.

Eugene Goossens, like his predecessor, Theodore Thomas, has the gift of fashioning great works to fit a festival performance and for adapting English words to the music so that the text is both singable and understandable. In fact the success of the festival rests upon his consummate skill and artistry as musical director in molding the work of chorus, soloists and symphony orchestra into one perfect whole and carrying it to musical and emotional heights.

EUGENE GOOSSENS

The great understanding Mr. Goossens has for program building and for holding absorbed the vast audience was evidenced as he gradually led the week's musical works to a grand climax on Saturday evening with Elgar's Dream of Gerontius. The conductor also upheld the spiritual mood all through the magnificent singing of Liszt's Psalm XIII. After a moment of quiet the house broke into a fortissimo ovation for him in which chorus, soloists and orchestra were asked to share. Indeed, it was the spiritual uplift of these great works which especially marked this festival. It filled a great need, particularly in these times.

Soloists Score

Kathryn Meisle, a prime favorite here for her finely routined singing and adherence to traditions, won much acclaim as Kontchakovna, especially in the richly Oriental music of the aria, Daylight Fades Away, and in various duets with other artists. Josephine Antoine's fresh young voice was heard to advantage in the Children's Crusade, in which she sang Alys to Agatha Lewis's Allain. Helen Jepson found the role of Jaroslavna especially suited to her lovely, clear soprano and nothing could surpass her poignant singing of the opening of Scene II, Act 1, and her duets with Julius Huehn, whose Prince Igor was one of the festival's highlights. John Gurney made the most of every part assigned to him, fitting style, mood and tone quality to either operatic or oratorio role and added much to the enjoyment of the program by his fine diction.

Other Choral Performances

Frederick Jagel was welcomed by his host of admirers when he sang in the Bach B minor Mass and Alexander Kipnis stirred his audience with his fine dramatic singing of Galitzky and Khan Kontchack in Prince Igor. Kerstin Thorborg sang with spiritual inspiration in the Bach B minor Mass and again on Saturday evening when the rich beauty of her voice and the sincerity of her deep feeling brought a special message to her listeners in the Dream of Gerontius.

William Hain had created a very favorable impression at the 1939 festival but he carried off particular honors this year. Not only did he sing the oratorios in faultless style, with purest diction and beautiful tone quality, but he accepted the task of preparing the solo part of Liszt's Psalm XIII while in Cincinnati rehearsing, and by his sincerity and artistry did much to make the programs impressive.

Others who contributed to the success of this festival were Parvin Titus, organ; John Quincy Bass, piano and harpsichord; Adina Foster, Joseph Victor Laderoute, Sherwood Kains, Emma B. Seebaum, Helen Kessing, local singers.

Philipp Arrives by Clipper

Isidor Philipp, French pianist-pedagogue, arrived on May 20 by Atlantic Clipper. He was accompanied by his sister Emilie and was greeted by many friends and former pupils, including Emma Boynet, pianist. Prof. Philipp, now 77, last appeared here in 1935. For the past year he has been trying to leave France. A founder of the Société des Instruments à Vent, he headed the piano department at the Fontainebleau School for ten years. Miss Boynet announced that Prof. Philipp will conduct master classes in New York, where he will make his permanent home, starting June 1. He has been added to the faculty of the Juilliard Summer School, and will probably inaugurate a lecture tour and be heard on the radio next fall.

ISIDOR PHILIPP IN U. S.
The eminent pianist and pedagogue is seen with Emma Boynet, pianist and pupil, soon after he arrived by Atlantic Clipper. He will make his permanent home in the United States.

Season of Cincinnati Orchestra Marked by Notable Achievement

The 1940-41 season of the Cincinnati Symphony Orchestra proved the most successful from every point of view in the forty-six years of the orchestra's existence. Under the direction of Eugene Goossens, who completed a decade of service as its conductor, the Cincinnati orchestra not only enjoyed its finest season musically but also succeeded in establishing a world's record among symphony orchestras in the number of its season subscribers in ratio to the population of the city. More than 5,300 season tickets were sold in the metropolitan area, with a total population of 600,000, for the regular series of 20 pairs of concerts.

In the matter of programs the great classics received the bulk of attention, befitting the fine old musical traditions of the Queen City. Eleven major works by American composers were presented, including three world premieres. These were John Haussermann's Symphony No. 1; James G. Heller's Little Symphony; and William Latham's tone poem, The Lady of Shalott. The suites from the ballet, Diane de Poitiers, by Jacques Ibert, received their first performances in America. By popular demand a second performance of Goossens's Symphony, Opus 58, was given prior to its presentation by the Boston Symphony and the New York Philharmonic Symphony.

Two guest conductors were introduced. They were Sir Thomas Beecham and Igor Stravinsky, the latter conducting a program of his own works. Thirteen noted soloists were presented including Heifetz, Iturbi, Rubinstein, Tibbett, Francescatti, Jepson, Schmitz, Posselt, Casadesus, Sayao, Grainger and Emil and Walter Heermann. With the single exception of Yves Tinayre, whose sudden illness resulted in a cancellation of his dates, and the substitution of Robert Weede, Metropolitan baritone, the entire solo list carried through as originally announced. One of the highlights of the season was the magnificent success of Ruth Posselt, who played the Hindemith Violin Concerto for the first time in Cincinnati.

In addition to the 20 pairs of concerts on the regular schedule and the five young people's concerts, the orchestra inaugurated a new series of college symphonic concerts. These were especially planned to interest the college and senior high school students of the city. Two concerts were given and called forth such enthusiastic response that a longer series is being planned for the coming season.

Little Symphony Makes Debut

The formation of a little symphony, composed of 24 players from the orches-

(*Please turn to page* 20)

Cincinnati Zoo Opera Bans Works in German

"Young Friends" Aid in Drive to Make Season Possible

CINCINNATI, O.—After many misgivings and struggles to raise the needed guarantee fund, the announcement is welcomed that there will be Summer Opera again in the pleasant setting of the Cincinnati Zoological Gardens, the coolest spot in this entire region.

The Young Friends of Summer Opera were organized to bring new blood into the campaign for raising funds, and accomplished a very creditable piece of work in a short time. For the first time in some years, German operas are to be omitted this summer.

Oscar Hild, Managing Director, states that Kerstin Thorborg, Bidu Sayao, Rose Bampton, Grace Moore, Gladys Swarthout, Josephine Antoine, Elsa Zebranska, William Hain (who was the sensation of the recent May Music Festival), Giovanni Martinelli, Robert Weede, James Melton, Jan Peerce, Virgilio Lazzari, Nicolo Moscona, Angelo Pilotto, Wilfred Engelman and others are to be presented in a season offering the usual favorite operas.

On opening night, Sunday, June 29th, Trovatore will be given with Bampton, Zebranska, Martinelli, Weede and Lazzari in the stellar roles.

Miss Moore will sing in Manon during the last week of July and in Tosca the first week of August. Miss Sayao, a newcomer to the Zoo, will be heard in Barber of Seville. Miss Bampton will also appear in Otello and Aida. Miss Swarthout will assume Carmen and Mignon. Martinelli's roles include Otello and others. Mr. Hain will bow as Rodolfo in La Boheme.

Newcomers to the company include Ruby Mercer, Dorothy Kirsten and Mona Paulee.

Conductors engaged are Fausto Cleva, Luigi and Antonio Del'Orefice. M. D.

New Cantatas Sung at Bethlehem Bach Festival

By R. M. KERR

BETHLEHEM, PENNA.—Continuing its traditional festival series for the 34th year, the Bethlehem Bach Choir sang to capacity audiences in four sessions on May 16 and 17. Again Packer Memorial Church on the campus of Lehigh University held more than a thousand eager Bach enthusiasts as the 230 singers from this and neighboring communities, under the inspiriting leadership of Dr. Ifor Jones, performed seven of the composer's church cantatas on the opening day, and gave the annual complete hearing of the Mass in B minor on Saturday. Further hundreds heard the music by amplification in the auditorium of the Packard Building.

Bethlehem, possessor of a musical tradition dating from the eighteenth century, may be said to be forging an additional reputation as a center of Bach research, for this year's opening programs offered English performances of cantatas that had been edited and prepared by the conductor of the choir.

The afternoon session included cantatas No. 192, Now Thank We All Our God; No. 78, Jesus, Thou My Wearied Spirit, and No. 21, I Suffered with Great Heaviness. Between the latter two the traditional performance of the chorale O World, Farewell, was sung a cappella in memory of Dr. W. L. Estes, Sr., long a member of the choir's executive board, and of Ralf R. Hillman, its president from 1900 to 1905.

In the evening, the program included cantatas No. 102, Lord, Are Thine Eyes Not Searching for the Righteous; No. 188, In God I Place My Faith and Trust; No. 93, If Thou Wilt Suffer God to Guide Thee, and No. 11, Praise Our God in All His Splendor. The works chosen covered a span of years in the composer's life and included examples of Bach's varied resources in setting devotional texts, ranging from chorale styles to Italian influence in some arias.

In one instance, the soprano and alto duet in Cantata No. 78, the passages were sung by all the feminine voices, with pleasing results.

Photo by Kriegsmann-Mitchell

DR. IFOR JONES,
conductor of the Bethlehem Bach Choir.

Vocal Forces Strengthened

Some additional voices, especially in the tenor and bass sections, have notably strengthened the choir. Dr. Jones has imparted, in the three years of his incumbency, praiseworthy ideals, especially in the dynamic variety which was to be noted in the first day's singing.

With remarkable sustaining power ever one of its distinctions, the singers triumphed particularly in the long notes of the chorus, Turn Thee Now to Thy Rest, against the orchestral counterpoint in Cantata No. 21, one of the more didactic of Bach's works. As a whole the opening day offered many such rewarding experiences.

The soloists, including two newcomers to the festival, Harriet Henders, soprano, and Mack Harrell, bass, both of the Metropolitan Opera, as well as Lilian Knowles, contralto, and Hardesty Johnson, tenor, formed a well balanced quartet.

Miss Henders' clarity of tone and vibrant vocal timbre was able to surmount the instrumental web with effectiveness, and her musicianship was well in evidence throughout the festival. Miss Knowles' marked artistic instincts and feeling exposition of her arias gave a warm and intimate note to her singing, especially notable in the arias Ah, Leave Me Not and Qui Sedes.

Mr. Johnson combined resonant vocal quality and fluent production that endowed his music with an almost operatic opulence. Mr. Harrell's fine artistry and marked stylistic intelligence gave distinction to his work, even in taxing assignments such as the Quoniam of the Mass, when modern vocal technic seems always a step behind the severe exactions of a day of trills and prolonged roulades.

Mass Provides Thrilling Experience

Of the performance of the Mass on Saturday, it is safe to say that no Bethlehem hearing in some years of this massive and exacting choral work has measured up to this one in spontaneity, authority and seemingly endless resources of sonorous tone. The choir again asserted its potency of expressive power, making memorable experiences of such choruses as the Gratias Agimus, the Incarnatus, and Crucifixit, with notable achievements in the sublime Sanctus.

The closing hours of the afternoon were particularly moving, topped by the adept singing of Mr. Johnson in the Benedictus and Miss Knowles' superb voicing of the compassionate Agnus Dei. The final chorus, Dona Nobis Pacem, ended the session with a tonal peroration of richness.

Dr. Jones throughout galvanized his musical forces. This inspiring artistic experience was shared by an intent audience including, among its musical notables, Dr. Serge Koussevitzky, himself the leader of one of America's chief festival shrines.

Of the accompaniments to the festival, high praise can be given to the 43 players of the Philadelphia Orchestra, including some of its leading first-chair men. They were superbly effective, and coped successfully, in the case of the strings, with a trying moist warmth on Saturday, which even seemed to cause a few pitch difficulties between orchestra and organ. The latter was played, as for many years in the past, with keen knowledge by Dr. T. Edgar Shields, one detail being the magical chord as of a distant trumpet preluding the opening of the celestial choir's Sanctus. The cembalo parts were performed on a piano by Gretchen Newhard Iobst with skill.

As at every festival since the beginning, the Moravian Trombone Choir played its solemn and sweet chorales from the church tower, its final notes followed with electrifying effect by the burst of choral voices from within.

MME. WILKONSKA-PADEREWSKA and MARGARET SITTIG
at the Paderewski villa at Palm Beach, Fla., where the American violinist visited the sister of the Polish pianist.

"Understanding Opera" Is Ideal of Juilliard School Hearings in English

(Portrait on Cover)

"A marked preference for performances in English" of opera has been found as a result of a study of productions at the Juilliard School according to Oscar Wagner, dean of the Juilliard Graduate School.

"We tried two in the original language in order to test the relative pleasurable effects on the audiences," Mr. Wagner said, "and we found there was a marked preference for performances in English. An audience that does not understand what the singers are saying will obviously miss the connection between music and plot.

"Recently during the same week, I heard the same opera given in English and in Italian by different companies. The English version was given by young artists just in the process of getting their operatic experience and the Italian version was at the Metropolitan with some of the best known opera singers of the present day.

Laughter as a Barometer

"In the English performance, the young artists had to stop fully eight or ten times during the evening while the house rocked with the audience's laughter. In the Italian version, the laughter was limited to those who knew the language, with mild titters from others who had probably read the story beforehand."

All but two of the 31 operas produced by the Juilliard School in the past 11 years have been given in English. The final production of the opera department this season was Falstaff, sung in English. The first opera to be given was Haensel and Gretel in 1929 at the Heckscher Auditorium. Since 1931 when the present Juilliard building was opened, the performances have been in the concert hall there.

Many World Premieres Given

World premieres produced have included Jack and the Beanstalk, music by Louis Gruenberg, book by John Erskine; Helen Retires, George Antheil, composer and Dr. Erskine librettist; Marie Malibran, music by Russell Bennett and book by Robert Simon; David Garrick, Albert Stoessel composer, with book by Mr. Simon; The Poisoned Kiss, music by Vaughan Williams and book by Evelyn Sharp; and The Sleeping Beauty, music by Beryl Rubinstein and book by Dr. Erskine.

Mr. Stoessel is musical director of the opera school; Alfredo Valenti, stage director and in charge of make-up; Leopold Sachse, director of stage technic; Frederick Kiesler, of stagecraft; Alberto Bimboni, coach; Viola Peters, coach and accompanist; Ethelyn Dryden, coach and accompanist; Gregory Ashman, coach and accompanist; Madeleine Marshall, in charge of English diction; and Arthur Murray, of dancing.

The Juilliard Foundation was established for the purpose of developing and spreading music in this country. The Graduate School provides free instruction for unusually gifted American and Canadian students ready for advanced study with artist teachers.

Alternating Casts

Students in the opera department are taken from the Graduate School and the Institute of Musical Art; the latter is the undergraduate division. Three operas, with four performances each, are given annually before an invited audience of one thousand. For every opera performed there are two alternating casts and alternating orchestras in order to give experience to as many young players as possible.

This season The Magic Flute, The Barber of Seville and Falstaff were produced. Of the 31 operas given during the past eleven years, seven were first performances in English and five world premieres by American composers.

Graduates of the opera department who are now members of the Metropolitan Opera include Risë Stevens, Susanne Fisher, Charles Kullman, Julius Huehn, Josephine Antoine, Maxine Stellman, Annamary Dickey, Mack Harrell and Lucielle Browning.

Read Wins Prize For Composition

Juilliard Award Made Second Time to American Composer

Gardner Read for the second time has won the publication prize awarded annually by the Juilliard School of Music. Mr. Read's Prelude and Toccata, for small orchestra, will be published as a result. In 1938 his Sketches of the City won the prize which provides that all profits from the publication will accrue to the composer.

Born in Evanston, Ill., Mr. Read studied at the Northwestern University School of Music and later was a composition pupil of Bernard Rogers and Howard Hanson at the Eastman School of Music. In 1936 he was awarded a fellowship at the MacDowell Colony where his first symphony was written. This won him first prize in a competition sponsored by the New York Philharmonic-Symphony Society. Later as holder of the Cromwell Fellowship, he studied with Sibelius and Pizzetti.

Dean Oscar Wagner of the Graduate School, in announcing the award, said this will be the 18th orchestral composition by an American to be published by the Juilliard School.

Ann Arbor's 48th Festival Presents Galaxy of Stars

Eugene Onegin Performed in English — Heifetz Soloist in Sibelius Program by Philadelphia Orchestra

By ALAN McL. TAYLOR

ANN ARBOR, MICH. — The 48th May Festival had a gala close on May 10 with episodes from Tchaikovsky's Eugene Onegin. The soloists, all of operatic rank—Jarmila Novotna, Suzanne Sten, Enid Szantho, Mack Harrell, Charles Kullman and Norman Cordon—rose to the occasion. Johnson led the Choral Union and the Philadelphia Orchestra in inspiring performance.

Good weather added to the finest sequence of concerts ever offered at these festivals, and hundreds of "pilgrims" were drawn to the University city. With the opening program, on May 7, Eugene Ormandy and the Philadelphia Orchestra with Lawrence Tibbett as soloist set a high standard for the festival. The baritone sang three Verdi arias and one from Handel's Judas Maccabaeus. Ormandy conducted his arrangement of Handel's Concerto in D major for orchestra; the Beethoven 7th Symphony, and excerpts from Die Meistersinger.

Thor Johnson on May 8 led the Choral Union in a gratifying A Cappella performance of Randall Thompson's Alleluia, and with the orchestra gave a long to be remembered hearing of the Brahms Requiem. Jarmila Novotna and Norman Cordon were the extremely satisfying soloists. Thunderous applause went to Mr. Johnson, a young artist who is making good every time he appears as a conductor.

CAST FOR EUGENE ONEGIN AT ANN ARBOR FESTIVAL.

Left to right, Enid Szantho, Thor Johnson, conductor; Charles Kullman, Mack Harrell, Jarmila Novotna, Norman Cordon, Suzanne Sten, and Dr. Charles A. Sink, President of the University Musical Society.

Piatigorsky in Strauss Work

Ormandy led the orchestra with the valiant assistance of Gregor Piatigorsky as superb soloist in Strauss' Don Quixote. Given this combination of artists, there was heated discussion of the work at dinner tables.

On the 9th the afternoon concert was shared by Suzanne Sten, Jose Iturbi, the Youth Chorus and the Philadelphia Orchestra conducted by Saul Caston and Juva Higbee. Miss Higbee had done fine work in training the children in D'Indy's Saint Mary Magdalene, and the lyric quality of Miss Sten's voice was perfect for this performance. The Youth Chorus gave some delightful little songs which

Piatigorsky Plays Cello Part in Strauss' Don Quixote — Solo Roles Upheld by Maynor, Novotna, Sten, Iturbi, Tibbett

Mrs. H. M. Gillett had written for her grandchildren, and orchestrated by Marion McArtor of the University School of Music.

José Iturbi is always a great favorite in Ann Arbor and there was no exception on this appearance, when he gave with the orchestra a stunning performance of Liszt's No. 1 Piano Concerto.

Dorothy Maynor Feted

Probably the supreme moments of the festival were afforded by the Friday night and the Saturday afternoon concerts. Dorothy Maynor, soloist for the first, was sublime in two Mozart arias, one by Delibes and Bizet's Les Adieux de l'hotesse Arabe. Ormandy offered his arrangement of Handel's Water Music, as well as Hindemith's Matthias the Painter, and La Valse by Ravel. Next to the Strauss Variations of the previous evening the Hindemith Symphony received the most discussion, pro and con.

Heifetz Plays Sibelius Concerto

Saturday afternoon's all-Sibelius program was keenly anticipated. There was no disappointment in the realization. Jascha Heifetz played the violin concerto with the orchestra in his masterful and inimitable way, and the orchestra under Ormandy gave the seventh and first symphonies. Applause was deafening; after a speech by the conductor thanking every one for the appreciative reception, the orchestra added Finlandia.

Stephen Foster Comes to Hall of Fame

Stephen Collins Foster, the first musician to be elected to New York University's Hall of Fame, was honored on May 27, seventy-seven years after his death, when a bronze bust and tablet was dedicated with special ceremonies in the Gould Memorial Library of the University.

The beloved singer of American songs which have entered into the folk treasury, who died in a charity ward of Bellevue Hospital in New York, and who already has an impressive memorial at the University of Pittsburgh, on this occasion received the tributes of leaders in the academic world and of leading musicians.

LEAH EFFENBACH and JUAN LECUNA,

Venezuelan composer, at the Venezuelan embassy in Washington, D. C., studying scores by the latter which Miss Effenbach will include next season on her piano programs.

An audience of some 1,100 invited persons included a number of the composer's descendants, notably his granddaughter, Mrs. Jessie Welch Rose, of Pittsburgh, who unveiled the bust designed by Walker Kirtland Hancock. The 39-year-old sculptor has caught particularly the human qualities of the subject.

An academic procession opened the exercises, after which Chancellor Harry Woodburn Chase introduced Dr. William Lyon Phelps, new director of the Hall of Fame, succeeding the late Dr. John Finley. As master of ceremonies, Dr. Phelps subsequently paid tribute to Foster and introduced, among others, Josiah Kirby Lilly, of Indianapolis, noted collector of Fosteriana, and the principal donor of the bust.

Mr. Lilly exhibited the little framed scrap of paper found in Foster's wallet at his death, bearing the words "Dear friends and gentle hearts," and made it the subject of a simple, touching eulogy.

After the unveiling by Mrs. Rose, a collection of Foster recordings were presented to the composer's granddaughter by André Kostelanetz, conductor, who with his wife, Lily Pons, was among the guests of honor.

Rose Bampton, soprano of the Metropolitan Opera, sang Foster's Nelly Bly; Sweetly She Sleeps, My Alice Fair; and The Merry, Merry Month of May, with Brooks Smith as accompanist, and added Some Folks as encore. Later in the program Albert Spalding, violinist, with André Benoist at the piano was heard in works by himself, Schumann and Paganini. The New York University Chorus, under Albert M. Greenfield, sang special arrangements of Nelly was a Lady and Old Folks at Home.

An address by John Tasker Howard, biographer of Foster, gave intimate glimpses of the composer's career. He characterized Foster's works as more truly representative of America than jazz idioms, and summed up his place by stating that his music will always appeal, as we are all "idealists and sentimentalists at heart." The stirring song O Susanna was recommended as a tonic in times of national stress.

A paper by Dr. Howard Hanson, director of the Eastman School of Music, on Foster's relation to modern music was read in his absence, owing to illness, by Dr. Sigmund Spaeth. Dr. Hanson saw the present-day recognition of Foster as a sign that "music among us is no longer superficial but a social as well as an artistic force which has its roots in the sub-soil rather than on the surface." He added that Foster "in his singing . . . gave form to something that was already our own."

During the ceremony wreaths were placed at the foot of the Foster bust by Fletcher Hodges, Jr., for the staff of Foster Hall, University of Pittsburgh; Miss H. Marie Dermott, for the Civic Club of Allegheny County; Judson Cole, for the Sons of Union Veterans of the Civil War; Mrs. John Howard Phillips, for the Women's Division of Old Allegheny Centennial Committee, and Mrs. Martha M. Murdock, for the Tuesday Musical Club of Pittsburgh.

An exhibition of mementos, including the composer's flute, manuscripts and account book, was shown to guests following the exercises on the second floor of the Memorial Library.

N. A. A. C. C. Awards Honors

The annual reception of the National Association for American Composers and Conductors took place in the Sert Room of the Waldorf-Astoria on May 16. The outstanding feature of the evening occurred when Gene Buck, President of ASCAP, awarded Dr. Sigmund Spaeth the Henry Hadley Medal for his consistent aid to American music.

Citations of merit were made by Geoffry O'Hara, chairman of the committee of awards. The recipients were: Frances Densmore, cited for her researches in Indian music; John Tasker Howard, for his new book, Our Contemporary Composers; John Charles Thomas, for his all-American programs; Joseph Barone, for the encouragement of American musicians through the Philadelphia Little Symphony; Edwin McArthur as the first American conductor of the Metropolitan; C. C. Cappel for his patriotic efforts as manager of the National Symphony Orchestra, the U. S. Army Band and the U. S. Marine Band; Paul Creston, outstanding American composer of the year; Morton Gould, as arranger, conductor and composer of "typical American music"; and Mrs. Vincent Hilles Ober, President of the National Federation of Music Clubs. Among those present were Mrs. Ober and Messrs. Barone, Preston, Gould and Cappel.

Rose Bampton, soprano of the Metropolitan, and James Melton, tenor, sang groups of American songs. Guests of honor were Mrs. Henry Hadley, Lily Pons, André Kostelanetz, and Howard Hanson.

ROLAND GUNDRY, RELAXING

from violinistic endeavors, does some bow-arm work on an automobile tire.

Sing for Fund Helping Allies

Artists Aid Committee to Defend America

Prominent artists of concert hall and stage took part in the revue, Let Freedom Sing, under the auspices of the National Women's Division and the New York Chapter of the Committee to Defend America by Aiding the Allies, at the Imperial Theatre, New York, May 25. Leonard Liebling was the master of ceremonies for the first half of the program, among those appearing being Thalia Sabanieva, Alice Tully, Anne de Beaupre, Maria Halama-Divina, Tonia Taranson, Rene Treer, Herman Ivarson, Emma and Mary Slouk, Alida Boerkoel, singers, each representing one of the nations occupied or allied with Britain.

Miss Tully, as the voice of France, sang one number with the assistance of a small chorus of French children, in the Chanson d'Alerte, a cheerful folk tune used during air raids. Britain was represented by members of the Country Dance Society in English folk dances and by Murdo Buchanan, piper, and three girl dancers in Scottish numbers.

"Good Will" Program by N. Y. Federation

The first in a series of "good will" luncheons planned by the New York Federation of Music Club, Mrs. Edmund Cahill, president, was attended by several hundred at the Hotel Great Northern, New York. The aim of the series is to extend Pan American cultural ties. A Mexican Music Fiesta was presented, with words and music by the Mexican composer, Maria Grever, who directed the production. The ensemble of about thirty singers was trained by Mabel Horsey. Franco Ibarro, Ford Crane and Kay Crane effectively sang the solos, which included Mulita, Manana por la Manana, Amor y Flores and Arroyito. The costumes, also designed by Mme. Grever, were authentic and brilliant. The program was enthusiastically received.

Among the speakers and guests of honor were Maurice P. Davidson, president of the Society of American Friends of Mexico; Hon. Dennis Chavez, U. S. Senator from New Mexico; James S. Carson, vice-president of the Pan American Society, and Florence Hamilton, national vice-president of the American League of Pen Women and former dean of the summer school of the University of Mexico. E. H.

Beecham Lectures on Mozart

Presenting himself in a capacity which he had not previously made known in New York, Sir Thomas Beecham gave a Town Hall lecture on the evening of May 21, on Mozart and the Eighteenth Century.

Long familiar in operatic and orchestral conducting as an authority on Mozart, Sir Thomas was expected by his hearers to have something greatly worth while to say and he realized that assumption informatively and entertainingly, with excerpts played on the piano.

The main thesis of the lecture was that for a long while there has been a popular misconception about Mozart's works; that they are not "the glorification of artificiality"; and that they represent in reality one of the outstanding turning points in cultural history and that of musical art in particular.

Sir Thomas showed a keen intellectual grasp of his subject and discussed aspects of the composer's genius in a manner to make his work and career dovetail logically. Many flashes of brilliant wit illuminated the discourse. The speaker's piano playing was precise, highly musical and, of course, stylistic. The audience gave every indication of enjoying the evening enthusiastically.

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"The audience was quickly captivated by the slim blonde singer, who radiated personality and a charm equalled only by her singing."—*Webster Times.*

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New Spartanburg Festival a Community Venture

By HENRY COWELL

SPARTANBURG, S. C.—It is a wonderful thing when the people of a typical American community work harmoniously with their local educational institution of higher learning to present a well-rounded music festival in which professional experts train and work with students and townspeople. That is what happened from May 23 to 25, when the New Spartanburg Music Festival was held at the Auditorium of Converse College.

No small affair, this festival, but an ambitious presentation of almost every type of music, including opera (in English), oratorio, chorus, orchestra, string quartet, string orchestra, piano trio, and soloists both vocal and instrumental. The festival was produced under the direction of Ernst Bacon, in his triple capacity of composer, conductor and pianist.

Beggar's Opera Staged

Topping the festival events was the vivid production of John Gay's The Beggar's Opera, which was written in England in 1728, but sounds as refreshing today as though it were written yesterday. The rollicking tunes, from which Sullivan must have gotten many ideas, delighted a large audience.

Ernst Bacon is a perfect dynamo, and only through his vigor and intensity, coupled with Radiana Pazmor's great singing and acting and her fine coaching, could such a fine production have been possible; nor should one fail to mention the well-conceived staging directed by Ruth Ives, who also sang the leading soprano part with brilliance and beauty.

The whole show ran flawlessly from beginning to end. Many small parts were taken by Converse students, townsfolk and soldiers from nearby Camp Croft, and there was not one part but what sounded good enough to give thorough musical pleasure. Thanks to expert training, everything was in tune at all times. And what fun everybody had—those taking part, as well as the audience!

Mozart Requiem

Almost more imposing than the opera was the soul-stirring performance of Mozart's Requiem. A well-balanced chorus of some 140 voices sang with intensity and expression, shaped into form by precise attack and release, conducted with real grandeur and appreciation of the music's greatness by Bacon.

The Requiem was preceded by Mozart's Eine Kleine Nachtmusik played with clarity by the symphony orchestra, with Guy Hutchens doing a very fine job of the conducting. The way he prepared difficult entrances was a model. Paul Allwardt also played Mozart's little-known Fantasy and Fugue in F minor, for organ. He is a precise man, but there seemed at times a lack of clarity—I rather judge, the fault of the organ, which did not speak with enough rapidity.

In the chamber music program, the mellow, rich-toned voice of Radiana Pazmor was heard to full advantage in two sacred arias of Bach, with flute, violin and organ. Claire Harper, concertmaster of the orchestra, plays with good tone and thorough musicianship. The faculty cellist, Analee Camp, is a superb player. She and Claire Harper, joined by Bacon at the piano, gave a fine performance of Beethoven's Trio, Opus 70.

Modern American Works

Bacon's own composition, Welcome, proved to be an emotional cello solo with piano, displaying a father's feeling toward his new-born son. It is no secret that the Bacons are the proud possessors of a first baby only a month or so old. The music is full of true feeling and is original without being modernistic. Another work by a contemporary American was Annabel Lee, by N. Irving Hyatt, for piano and organ. The music is gracefully conventional, and shows good knowledge but little originality. Connecticut Guide, by Edwin Gerschefski, for violin and piano, on the other hand, is a splendid piece of dissonant writing of the more modern school. It shows familiarity in the use of new material.

Following the Festival, the artist students gave a recital unique because it sounded not so much like a student recital as a professional one (lapsing only at one or two odd moments). Jean Bumstead gave a performance of Bach Preludes and Fugues in which the musical significance of each tone was brought out. Elena Irish played a movement of the Tchaikovsky piano concerto well enough to invite an orchestral appearance at any time. Elizabethan songs were sung by Sarah Moore, who should watch a tendency to a tremolo. Debussy's suite Pour le Piano was done by Frances Legge with poise and good tonal command. Robert Warren's engaging tenor was heard in songs by Mendelssohn and William Grant Still. A string quartet composed of students played a movement from Schumann's Quartet in F Major, smoothly but undramatically. Rachmaninoff's Rhapsodie on a Theme of Paganini was performed with surprising virtuosity by Constance Fox.

As a whole, the festival is a model. There is lots of community music throughout the country, but it is not often that a community music festival is planned so intelligently, and carried out so well. The director, the College and the community are to be congratulated.

Henry Cowell, the American author of this article, is well known as composer, pianist, writer and lecturer. Born in 1897, he studied at the University of California and in 1931 went to Berlin for research in comparative folk music on a Guggenheim Fellowship. He is known for his introduction of "tone clusters" in his piano compositions and with Leon Theremin developed the "rhythmicon." He founded the New Music Quarterly and is the author of several books on music, and the composer of works in many forms.

Charleston Musical Spring Eventful

By IRVING SCHWERKÉ

CHARLESTON, S. C.—Your erstwhile European representative came to America's "most historic" city just in time to see the end of the flower fete and hear the last of the musical season. Both were delightful.

Popular Lawrence Tibbett gave a song recital with Stewart Wille at the piano. A typical Tibbett program was offered; the audience gave close attention, and asked for many encores and extras—also typical of Tibbett concerts, I am told. A feted visitor at this time was Ann Sothern, who arrived at the concert escorted by some official personalities. Mr. Tibbett announced that he would sing On the Road to Mandalay, by request of Miss Sothern, bringing down the house.

WALTON LOCKE, pianist (right), and MICHEL GIBSON, American violinist, in Charleston, S. C.

A splendid piano recital was given in Memminger Auditorium by Alexander Sklarevski, Russian pianist, associated with the Peabody Conservatory, Baltimore. His program comprised Bach, Gluck-Saint-Saëns, Beethoven (32 Variations in C minor), Chopin (B minor sonata) and a group of Debussy, deFalla, Shostakovitch, and Strauss-Schulz, in all of which Mr. Sklarevski disclosed himself as not only an admirable pianist, but a profound interpreter of musical thought. Sklarevski completely enthralled his audience. Another excellent program, given at the Musical Art Club, was by Michel Gibson, violinist, and Walton Locke, pianist,—not a violin recital, with its inevitable heavy numbers in the beginning and its group of trivia at the end, but what I should prefer to call "music for violin and piano." There were Vivaldi, with his majestic harmonies, Brahms with his enchanting A major sonata, Veracini, Debussy, deFalla, and many others. The hall was packed to overflowing and many encores had to be given. Each of the young artists is splendidly equipped for his work.

I also heard the final concert of the season of the Charleston Philharmonic Orchestra, conducted by G. Theo. Wichmann. For the occasion a rather light program had been arranged—barring, of course, Mozart's D minor symphony—consisting of pages from Thomas, Bendix, Sullivan, Tchaikovsky, and Johann Strauss. The public was very responsive and gave Mr. Wichmann and his associates a rousing send-off.

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Westminster Choir College Festival Attracts Throngs

A particularly extensive program was arranged by the Westminster Choir College, John Finley Williamson, president, for the annual festival held at Princeton, N. J., during the week of May 22-29, the occasion marking the fifteenth anniversary of the Westminster Choir College. Concerts were given afternoons and evenings every day on the campus of the College and in the Princeton University Chapel.

The outstanding concert of the week was the performance of the Verdi Requiem on May 27. The chorus, soloists and orchestra were entirely Westminster. An orchestra of sixty pieces, members of which are graduate students at the College, played the accompaniments. A chorus of 150 undergraduates augmented by 150 alumni of the Choir College comprised the chorus. The soloists were Elizabeth Krueger, contralto; Harold Hodgpeth, tenor; John Gaius Baumgartner, baritone, all members of the faculty, and Anna Louise Fritsch, soprano. Dr. Williamson conducted the performance.

On May 23 a joint concert was given by the Jordan-Butler Philharmonic Choir of Indianapolis (Indiana) with Joseph Lautner conducting, and the Columbus Boy's Choir of Columbus (Ohio), Herbert Huffman conducting. A musical vesper service was given in the Princeton University Chapel on May 25. The following day a play was presented by the Department of Dramatics of Westminster Choir College, Rhea B. Williamson director, at McCarter Theatre. May 28 found Dr. Williamson conducting the Westminster Choir in concert at the McCarter Theatre.

Old Instrument Collection Shown

May 24 was an important day at the Festival. In the afternoon Dr. Boris B. Nelson gave a lecture and gallery talk on ancient instruments. Great interest was shown in the display of the famous Frismuth collection of ancient instruments. Dr. Nelson not only brought the instruments to Westminster Choir College but also rehabilitated them so that they can actually be played. The Saturday evening program was arranged around Mrs. Gisella Selden-Goth's collection of original autographed manuscripts.

Dr. Paul Nettl lectured, and members of the faculty of the College performed compositions of Johann Sebastian Bach, Nicola Porpora, Franz Schubert, Johannes Brahms, Gustav Mahler, and Wolfgang Amadeus Mozart from their original manuscripts. There was a first performance of a cantata written by Mrs. Selden-Goth, conducted by Sandor Salgo and performed by the Choir and the College Orchestra.

Other events of the festival included a concert by Westminster Choir College Orchestra, Mr. Salgo conducting, with Henry Switten, Jenö Antal, Nicholas Harsanyi and Janos Scholz as soloists, as weli as an interesting chamber music recital presented by the Westminster String Quartet.

Dr. Alexander McCurdy, head of the organ department of Curtis Institute and of Westminster Choir College, appeared in recital with Mrs. McCurdy, harpist.

The commencement of the College took place at McCarter Theatre on May 29, at which time degrees were granted to 41 seniors and graduate students. Dr. Ralph W. Sockman was the commencement speaker. N. K.

The Bartoks to Make Tour Again Next Season

Bela Bartok, composer-pianist, and his wife, Ditta Pasztory, pianist, will make a three-month tour next season appearing with several orchestras. Mr. Bartok, whose new violin concerto is being printed in London by Boosey & Hawkes, will also lecture on European folk music at several universities and clubs. Both Mr. and Mrs. Bartok recently returned from a coast-to-coast tour which included an entire program of the former's compositions for the Detroit Chapter of Pro-Musica and in which Georges Miquelle assisted in a first performance of the rhapsody for piano and cello.

Abram in Concerts

Jacques Abram, pianist, on June 7 over NBC played the Rachmaninoff Piano Concerto, No. 2, Edwin McArthur conducting. He recently played the same work at Dartmouth College.

RENEWING AN OLD FRIENDSHIP.

When the Metropolitan Opera appeared in Atlanta, Lauritz Melchior, singing the title role in Lohengrin, was greeted by Mrs. Werner Wolff, voice teacher, with whom he sang in Hamburg. Mrs. Wolff and her husband head the music department at Tennessee Wesleyan College. Left to right: Annamarie Wolff, their daughter; Mrs. Melchior; the Metropolitan tenor, and Mrs. Wolff.

Photo by J. Abresch, N. Y.

ELIZABETH WYSOR

As Venus in Tannhauser

"ONE OF THE MOST BEAUTIFUL VOICES NOW BEFORE THE PUBLIC."
—Pitts Sanborn

IN OPERA

"She sang with well-produced, firm, clear tones which gave a sense of power without effort. Venus' attempt to make the departing Tannhäuser change his mind was unusually persuasive, in vocal quality and expressive color."—N. Y. Herald Tribune

"Elizabeth Wysor made a most favorable impression as Fricka. She displayed a voice of real beauty, as well as full security with the music. She literally 'stole the show'."
—Cincinnati Enquirer

"Her voice is superb, resonant, and altogether glorious. She disposed of Ortrud's ominous scene with ease, yet with so much intensity, one almost lost the sinister implications in the tonal beauty."—Washington Times-Herald

"As Emilia in 'Otello' Miss Wysor displayed a voice of great beauty."—Ann Arbor News

IN CONCERT AND ORATORIO

"A fine voice of warm quality, great range, and ample volume; intelligence, instinctive dramatic sense and charming stage presence."—Buffalo Evening News

"A distinguished and brilliant young American artist, with dramatic projection, brilliant high voice and velvety depths as rich and glowing as a cello. She brings beauty of rare type, grace and charm and the splendor of a great voice."
—Richmond, Va., News Leader

"She is so radiantly beautiful, one can never forget her as a person. She sings with great ease, and poised, exquisite phrasing. Her voice is full, round and vital, with excellent diction, great simplicity and splendid high tones."
—Minneapolis Morning Tribune

"The richest tones, the largest range of the evening. Contralto singing of such opulence has not been heard here in some years. Miss Wysor is a mezzo-soprano if she has to be, but a full-fledged contralto also."
—The Verdi "Requiem"—Columbia, S. C., Record

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MANAGEMENT:

Record Concerts Corporation, 17 West 46th St., New York

I.S.C.M. Festival

(Continued from page 13)

Weinstock, Julius Shaier and Oliver Edel) played String Quartet No. 2 by Matyas Seiber of Hungary, which had some slight "blues" influence, and the highly reticent and original String Quartet of Anton Webern (Independent). Gertrud Nettl was the soloist in a Piano Sonata by Viktor Ullman, and Lydia Hoffmann-Behrendt performed the same function in Artur Schnabel's Piano Piece in Seven Parts. A highlight was the singing by Olga Forrai, soprano, of Paul Dessau's setting of Les Voix by Paul Verlaine, dedicated to Anatole France, for voice, piano, harmonium and two percussion instruments, assisted by Bruno Eisner and Josef Wagner, pianists. The latter three composers were also listed as Independents.

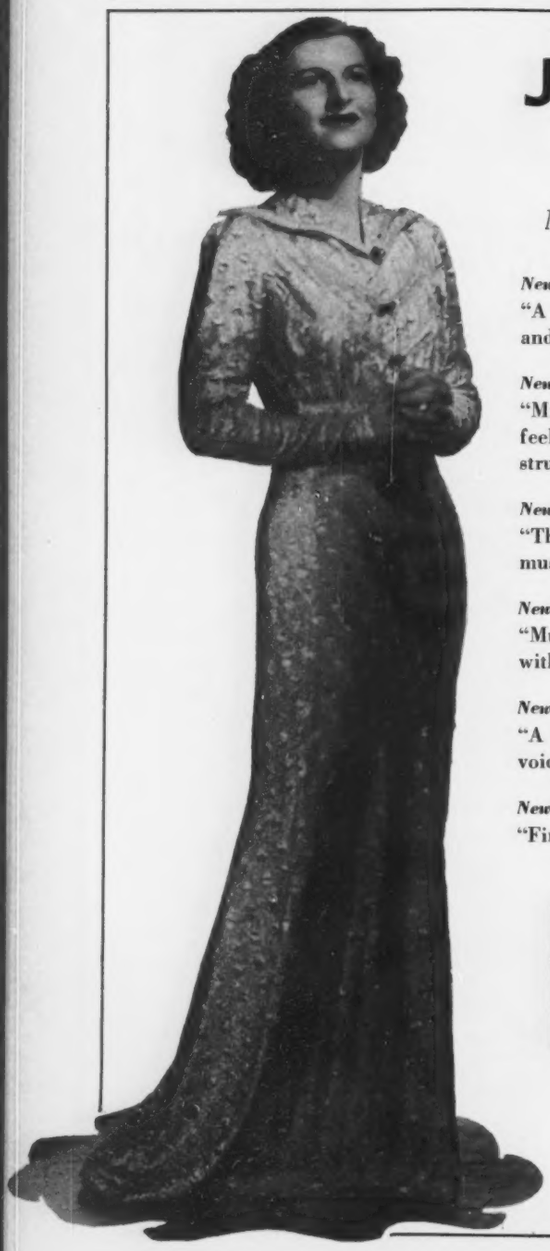
Alfred Wallenstein conducted a broadcast of orchestral music over the Mutual Network on May 22, including Tre Ricercari by Bohuslav Martinu of Czechoslovakia, and Music for Radio by Aaron Copland of the U. S. A.

Since the festival offered a unique opportunity for assaying music of the various Americas, the May 23 chamber music program at the Museum of Modern Art, entirely in this category, roused particular interest. Four works from the United States were heard. Edward T. Cone's Theme and Variations and Finale from his Sonata for violin and piano were played by Nicolai Berezowsky and the composer. Three Songs by Russell G. Harris were sung by Maria Maximovitch. Paul Nordoff's Theme and Variations from his Sonata for cello and piano were done by Benar Heifetz and the composer. Emil Koehler's String Quartet, Op. 8 (U. S. A.) and two Mexican entries—Piece for String Quartet by Salvador Contreras and Music de Feria by Silvestre Revueltas—were performed by the Galimir Quartet (Felix Galimir, Robert Konrad, Lotte Hammerschlag and Ernst Silberstein). The remaining work represented Argentina—Juan Carlos Paz's Music for Trio, op. 36, for clarinet, trumpet and alto saxophone, played respectively by Eric Simon, Robert Weatherly and Sigurd Rascher.

The three final concerts were broadcast. The Columbia System sent out the Dorian Quartet's performance of a Concert for String Quartet by Edmund Partos of Palestine on the evening of May 24. The same network offered an orchestral list on May 25, in which Joaquin Nin-Culmell was soloist in the Obertura Concertante for piano and orchestra by Rodolfo Halffter of Mexico (Jose Ives Limantour, guest conductor) and the orchestra under Howard Barlow played Hymnus by Willy Burkhard (Switzerland) and Small Overture by Roman Palester of Poland. Frank Black conducted the Sinfonietta for chamber orchestra by the late Charles Naginski (U. S. A.) over the NBC network on May 27 and Mr. Limantour led two symphonic preludes by Blas Galindo (Mexico). Originally billed on the same program was Music for Double String Orchestra, Brass and Timpani, by David Diamond (U. S. A.)

Active in preparing the many details of the festival programs were the officers of the United States Section, Mr. Sessions, president, Carlos Salzedo, vice-president, and Dorothy Lawton, secretary-treasurer. The festival committee included, in addition to Miss Lawton, Chalmers Clifton, Helen S. Kaufmann, Henry S. Gerstlé, Felix R. Labunski, and Lewis M. Isaacs. The program committee comprised Mr. Sessions, Karol Rathaus and Bernard Wagenaar. The international jury this year was made up of Messrs. Sessions and Rathaus, Stanley Chapple, Ernst Krenek and Joaquin Nin-Culmell. The festival management was under Boosey & Hawkes Artist Bureau, Inc.

VITYA VRONSKY and VICTOR BABIN, duo-pianists, visit the workshop of the British War Relief Society in Coronado, Calif., following the concert which they gave for this organization. Darius Milhaud is now writing a concerto for these artists, who will spend the summer at their home in Santa Fe, New Mexico.



JANET FAIRBANK

Soprano

New York Debut in Town Hall, April 28, 1941

New York Times:
"A singer of good taste and sensitive feeling . . . directness, sincerity and musicianship that characterized everything she did."

New York Post:
"Miss Fairbank is an interesting singer . . . she has an instinctive feeling for lyric expression and her sense of rhythm is almost instrumental in its firmness."

New York Herald-Tribune:
"There was much taste in her singing as well as a high amount of musicality."

New York Sun:
"Musical feeling and intelligence. The voice was a pleasant one, with some full and fairly weighty tones."

New York Staats-Zeitung:
"A singer of taste and intelligence with a pleasing well-schooled voice."

New York World-Telegram:
"Fine musicianship and expressive power."

1940-41 Appearances:

Chicago Symphony Orchestra—soloist in "The Bells" by Rachmaninoff with the composer conducting.
Woman's Symphony (Chicago)
Indianapolis Symphony Orchestra
St. Louis Little Symphony Orchestra
Illinois Symphony (Twice)
Chicago Opera Company

CWGNts

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Cincinnati Orchestra Season Held Triumphs

(Continued from page 14)

tra, under the direction of Mr. Goossens, was of exceptional interest. A single program of rarely heard works for small orchestra was presented under the auspices of the Matinee Musicale Club of Cincinnati and was acclaimed a brilliant success. Another special program, arranged for the annual meeting of the Friends of the Orchestra, consisted entirely of compositions for wind instruments. It was played by the first desk men of the orchestra's wind sections and included Goossens's Fantasy for Nine Wind Instruments. Mr. Goossens personally conducted it. A pension fund concert, with Kirsten Flagstad as the soloist, and Edwin McArthur as the guest conductor, concluded the special concerts.

During the season the orchestra made three recordings for R.C.A.-Victor. These included Symphony No. 2, by Tchaikovsky; A London Symphony, by Vaughan Williams, and the Walton Concerto for violin and orchestra, played by Jascha Heifetz.

Adding to the many honors given to Mr. Goossens in recent years was the award of the Bruckner Medal, presented to him by Dr. Martin Dumler, president of the Bruckner Society of America, on the occasion of the playing of the composer's Third Symphony by the orchestra last November.

Maria Kurkenko to Conduct Master Classes on Coast

Maria Kurenko, Russian soprano, at the request of motion picture artists, will conduct master classes and give lessons this summer in California where she will vacation and concertize. Mme. Kurenko also plans to do some writing and arranging. She recently concluded an active season.

Mme. Kurenko has just finished two new albums of recordings: one of Moussorgsky's At the Nursery and the other songs by Gretchaninoff with the composer at the piano.

Anderson College Events

ANDERSON, S. C.—Anderson has given up its Co-operative Concert Course from lack of support and the students of the college attend concerts in the Artists Course at Clemson College nearby. Mrs. Grace L. Croukhit is dean of the college.

English Pianist Weds Naval Commander

Photo © Portman Press Bureau, London

JEAN NORRIS WEDS COMMANDER MARTIN EVANS

of H.M.S. Renown. The British pianist is continuing her activities despite the war and expects to be heard in New York. Com. Evans has won distinction for his duties.

LONDON.—Jean Norris, pianist, was recently wed to Commander Martin Evans of H.M.S. Renown.

Undaunted by air raids, Miss Norris has been very active giving concerts during the "blitz" all over Britain. The concerts have been packed and audiences enthusiastic. Her activities on behalf of the British Red Cross have ranged from places as far apart as Anglesey in Wales, where she played on a Sunday for Sir Harry Verney in his large private concert hall, to Newcastle and Durham, where she played for Lady Headlam.

Amongst items given have been Beethoven's "Moonlight" Sonata; Bach-Rummel's O Jesu, Rejoice and Be Merry; Sicilienne (Bach-Cernikoff), the Scarliatti Sonata in D. Liszt Study in D flat and Chopin Study in F.

In addition, Miss Norris has played at the National Gallery concerts, over the radio and as soloist in concerts with leading symphony orchestras, being booked ahead into the summer months.

H. L.

Mirovitch Conducts Lecture Series for Pianists and Teachers

The Department of Music of the Y.M.H.A., 92nd St. and Lexington Ave., New York, is presenting Alfred Mirovitch in four lecture classes for teachers and pianists on How to Teach Chopin. The first program on May 19 included waltzes, mazurkas and polonaises; the second on May 21 embraced nocturnes, ballads and scherzi; that of May 26, etudes and preludes, and the final lecture class on May 28, the Fantasy in F minor, Berceuse, and the sonata in B flat minor.

Mr. Mirovitch will conduct a summer Master Session of 12 lectures, two addresses, 12 master classes, two open forums and several recitals, in New York from July 7 to Aug. 2 A scholarship will be awarded after competition on the first day.

45th ANNIVERSARY MARKED BY YOUNGSTOWN, O., MONDAY MUSICAL CLUB.

Seated, left to right, Mrs. Carl W. Ullman, president; Charles L. Wagner, of New York, guest speaker; Mrs. Edward W. Ritchie, first vice-president. Standing, Mrs. Edward T. MacDonnell, general chairman, Artists' Concert Course; Edward W. Snowdon, vice-president, Charles L. Wagner Management.

250 Workers Campaign for Series

Youngstown, O., Monday Club Course Sold Out

YOUNGSTOWN, O.—The 45th anniversary dinner of the Monday Musical Club, marking the annual drive for the artists' course, was held recently. With 250 captains and workers joining forces, a "sell out" for next season's concert course was attained.

Charles L. Wagner, New York manager, guest speaker at the dinner, complimented the club on its various activities including also junior groups and an active monthly recital division.

Artists to be presented next season include: Nov. 1, Philadelphia Orchestra under Ormandy; Nov. 17, Jan Kiepura, tenor; Dec. 1, Ruth Draper, actress; Feb. 2, Helen Jepson, soprano; March 9, Oscar Levant, pianist. Mrs. Carl W. Ullman is president, and Mrs. Edward T. MacDonnell, executive secretary of the club.

New Organ Dedicated at Baldwin-Wallace College

BEREA, O.—The new baroque organ at Baldwin-Wallace College was dedicated on June 6 during the ninth annual Bach Festival. Dr. and Mrs. E. J. Kulas are the donors of the instrument. The dedicatory Bach program was to be given by Dr. Albert Riemenschneider, with John Chalis, harpsichordist of Ypsilanti, and Walter Scheffler, viola da gamba, of New York, assisting.

JOHN DOANE, with whom Ruth Reynolds has done all of her vocal work for the last fifteen years and has prepared all of her concert programs—will teach tone production, interpretation and diction in San Diego, California, beginning July 1.

Address: 640 Broadway, San Diego, Calif.

RUTH REYNOLDS

MEZZO SOPRANO

Town Hall, April 22, 1941

"Singing of marked distinction was heard from Ruth Reynolds, Californian mezzo-soprano, at her recital given yesterday afternoon in Town Hall. In an interesting program that veered from the ordinary run Miss Reynolds established herself as an artist of unusual attainments both as vocalist and interpreter.

"In a modest, unassuming manner, but with sure control of her resources, Miss Reynolds at once captured attention by the taste, intelligence and refinement of her work. The rich, pure tones of her excellently schooled voice were freely emitted, round and steady, the lower half of the scale being exceptionally mellow and warm. Sensitive shaping of phrase, accurate intonation, a smooth legato, and expert diction in all of the languages attempted, characterized the thoroughly competent vocal equipment of this capable and artistically mature singer.

"Her fine interpretive talents were obvious from the start, whether in the operatic field of the opening group, or the ensuing varied offerings, in all of which an unerring sense of style and a fertile fund of expressiveness were in evidence."—*N. S., N. Y. Times, April 23, 1941*

"As the keystone of her equipment she displayed yesterday a smooth, well-equalized scale. Tones were steady, true to pitch and warm in quality. Phrases were musically fashioned and the expenditure of breath well controlled.

"Miss Reynolds's interpretations were those of a tasteful and cultivated singer, whether she sang in French, Italian, German or English."—*O. T., N. Y. Sun, April 23, 1941*

"A song recital as impressive as it had been unheralded was given at Town Hall yesterday afternoon by Ruth Reynolds. The name meant nothing to the writer.

"It was indeed a pleasure to hear such a beautiful voice. When Miss Reynolds had warmed completely to her task, she sang with perfectly equalized quality. The timbre was that of a true mezzo-soprano, warm and liquid.

"Interpretatively, Miss Reynolds impressed one as an artist of distinction. Perhaps, in her avoidance of the obvious, she weakened her own personal communication with the audience. But, most important of all, she revealed a feeling for phrase lines and for the musical essence of a song that merited the highest praise. Enhancing this musicality was the asset of unerring good diction, whether the language happened to be French, Italian or German."—*Robert Lawrence, N. Y. Herald-Tribune, April 23, 1941*

"Miss Reynolds, in steady command of her artistic powers, combined vocal beauty and skill with keen interpretative sense.

"The singer put intonation, phrasing, shading and breath control all on the credit side of her balance sheet. What's even more to the point, her readings indicated probing subsurface insight and grasp of emotional nuance. John Doane suited the picture to a T as accompanying pianist."—*Louis Biancolli, N. Y. World-Telegram, April 23, 1941*

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New Territory Added Following Sensational Debut, April 15.....

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"EXTRAORDINARY PERFORMANCE . . . employ classic technique, which they master in notable form. . . . Always maintaining the same high level of performance . . . truly dramatic . . . humor . . . ingenuity . . . Clamorous demonstrations. . . . —LA NACION

"Masters of excellent technique. . . . But the interest of their creations lies in the originality with which they have been conceived and the energy with which they are animated . . . Strong American flavor, which gives their interpretations a unique note . . . Demonstrated . . . all that can be expressed in dancing . . . in all won warm applause . . . —EL MUNDO

And Return

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American Indian Dances Offer Fascinating Lore

By ROSALYN KROKOVER
Dance Editor, Musical Courier

When he was a little boy, Reginald Laubin, like all urchins, wanted to be a cowboy — especially since a friend had a pony with which to track down Indians and rescue fair damsels in distress. Came the happy day when Reginald's father bought him a cowboy suit. But alas for human happiness! One of his brothers, at the same time, got an Indian suit, complete with bow and arrows and feathers. Reginald cast an eye on the intriguing costume, and all his lariat-six-gun-pony aspiriations vanished like a curl of smoke from his trusty six-shooter. Life was miserable in the Laubin household until young Reginald managed to swap his cowboy suit for an Indian one.

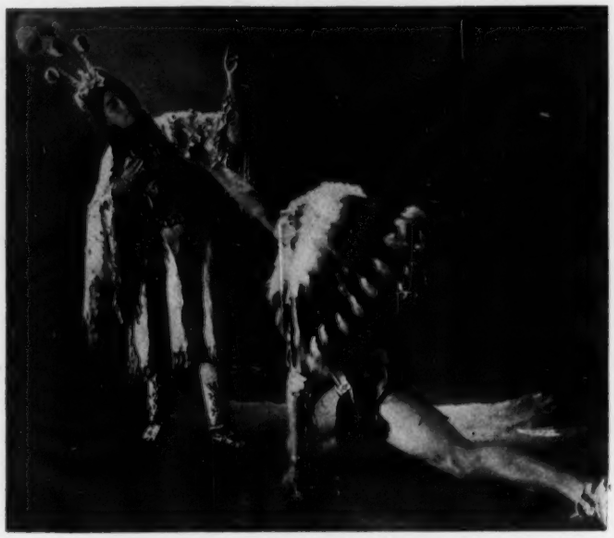
"From that time on," says Laubin today, "I was an Indian." With a determination rare in any youth, he read all he could find about the history, ethnology, and dances of Indians. A few years later came the great occasion when two real, live Indians visited town to advertise a movie. Reginald struck up an acquaintance with them. A Cherokee actually taught him a couple of dance steps (which he later learned were Sioux).

In the meantime, urged by his family, he was studiously working on the violin. An accident to his wrist, however, prevented further study; he went to an art school—irritating the teachers by sketching Indians and horses instead of nudes—met his future wife, married, and set out for the Indian country. The West has been their home ever since, and the Laubins have come to be among the country's leading authorities on Indian dances and customs.

Welcomed by Indians

Because they made themselves liked by the natives with whom they came in contact, their ethnological work was made easy.

"On realizing that our interest was sincere," says Mrs. Laubin, "the Indians did every thing possible to help us. Indeed, Chief One Bull, leading chief on the Standing Rock reservation, was so impressed with our work that he 'adopted' us into the tribe, making Reginald his son and giving me his mother's name. He helped us make friends with the Crows and other Western tribes, such as the Cheyenne, Shoshone, Arapahoe, Kiowa, Ute, and Blackfeet. Naturally we were able to gather a tremendous amount of information."



APPEAL TO THE SPIRIT FROM SHADOWLAND
from Wild Buck Dance, as performed by Reginald and Gladys Laubin.

Gladys and Reginald Laubin have been disseminating that information ever since. They have given demonstrations for practically every type of audience, and all have received the performances with enthusiasm.

"This," say the Laubins, "proves to us that Americans, for all the foolish notions about Indians that have been built up through the years, want to know the truth about them and enjoy the programs because they find them not only colorful and full of action, but historical and authentic."

Blind Audience "Sees" Recital

One of the most curious programs the Laubins ever gave was a lecture-recital before a blind audience. "After the lecture," said Mr. Laubin, "we spent on hour giving them all a chance to feel our costumes and properties. Of course, they got the most out of the songs and the explanations, but we were told that they also enjoyed the dances!

"One girl, while touching a buckskin article, decorated with beads and fringes, exclaimed: 'Oh, Mary, *see* how beautiful it is!' This reminded me of the comment of Black Elk, an old Sioux Holy Man, who, when pitied because of the fact that he was going blind, said, 'It makes little difference. Soon I shall be free from the darkness of the eyes and see only the real things of the spirit!'"

Virginia Potter in Operetta

Virginia Potter, soprano artist pupil of Leroy Weil sang the lead in Captain Crossbones with the Forest Hill Operetta Workshop of Newark.

DANCE NEWS AND REVIEWS

The American Actors Company presented American Legend, an informal revue based on American folk material, on May 11 and 18, at the Humphrey-Weidman Studio-Theatre. Some of the skits were interspersed with native folk dancing, staged by Agnes de Mille. The opening act, Running Set, was pure Americana, performed by members of the Ballet Theatre—Muriel Bentley, Hubert Bland, Jean Davidson, Dwight Godwin, Ray Harrison, Jerome Robbins, Virginis Wilcox and Agnes de Mille. These dancers proved themselves to be just as capable of portraying the gay and carefree flavor of the folk dance as they are the most abstract ballet creation. In Hares on the Mountain, Katherine Litz joined Agnes de Mille; both delighted the audience with some excellent bits of dancing. Boston Singing School, with Richard Hale as the singing master, was the most amusing sketch by the dramatic group. In the final number, Hell on Wheels, Hugh Laing, also a Ballet Theatre soloist, successfully made his American debut as a costume designer.

David Preston, student of Constantin Kobeleff, made his solo dance debut on May 7 at the Humphrey-Weidman Studio-Theatre. Gluck, Poulenc, Wild, Moussorgsky, Chopin, Strauss, Debussy, Prokofieff and Enesco were the composers chosen to express Mr. Preston's ideas. One felt for the most part that the dances were too mechanically contrived, lacking in a vital inner urge. However, such was not the case with the costuming, which Mr. Preston designed and executed, and which were both in excellent taste and highly imaginative. Miss Louise Di Marco played the piano accompaniments.

Welland Lathrop Presented

On May 18, the Dance Theatre of the Y.M.H.A. presented the contemporary dancer, Welland Lathrop, in his first New York appearance. He was assisted by an ensemble of seven dancers—Lisa Holton, Ann Hutchinson, Shili Maier, Helen Priest, Elizabeth Sherbon, Richard Wyatt, and David Zellmer, a narrator—Richard Hale, and musical director—Edward Sporar. Mr. Lathrop has a clean-cut

(*Please turn to opposite page*)

DORIS G.
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technique, and a keen sense of phrasing and line; but somehow his compositions as a whole did not always hang together. Johnny Appleseed, an American Portrait with music by Paul Bowles, and This Is His Birthday, a short ballet, with music by Bertha Gerson, and text by Jane Ward and Harry Duncan, were most enthusiastically received. Shili Maier handled the title role in Idyll—About a Little Man with finesse and intelligent interpretation.

Antony Tudor to Lecture Under Neill Management

William Neill, Inc., announces that this management has signed the noted English choreographer and dancer, Antony Tudor, for a lecture tour next season. Mr. Tudor has been one of the outstanding choreographers of the day. His ballets presented by the Ballet Theatre—Gala Performance, Jardin aux Lilas, Dark Elegies, and Judgment of Paris—have won great success with the audiences. For three years he was director of the Covent Garden Opera in London, and was the founder and director of the London Ballet. He was also the official lecturer on ballet for the London County Council. At present he is working on the choreography of a new work for the American Ballet, commissioned by the U. S. Government for their South American good-will tour.

* * *

Eugene Loring, the dancer and choreographer of the Ballet Theatre, can now be seen in the lead of Saroyan's new play, The Beautiful People. Although he never had been on the legitimate stage before, he stepped right into the part of Owen Webster, 15-year-old poet and scientist. On Sunday, April 27, he broadcast a scene from the play over the NBC Blue network, on the Drama Critics' Circle program, since Saroyan's disputed work was runner-up for the American prize. He appeared along with such stage veterans as Ethel Barrymore, Paul Lukas, Mady Christians and others.

Next season, turning back to the dance, he will make his first solo concert tour; and on Nov. 16 will also appear in joint recital with Atty van den Berg, on the Y.M.H.A. Dance Series in New York, where they will do scenes from two of his ballets—Billy the Kid, and The Great American Goof.

* * *

La Meri shared her birthday celebration on May 13 with many friends and ardent followers of the School of Natya. During the evening there were many incidents worthy of special attention. Among those—which this reviewer would relish seeing performed in public—were The Big Noise from Madras, an artistic satire on the Hindu classic dance form by three of the members of the experimental group, Namora's impersonation of Ruth St. Denis, La Meri's Mechanical Doll Dance (which she composed at the age of 12), and Ruth St. Denis' take-off on an Oriental theatre tragedy.

* * *

Jan Veen and Erika Thimey left Boston early in June for Mexico City, where arrangements have been made for a series of dance recitals to be given in July. Mr. Veen's newest suite, Six Spanish Paintings as Seen Through the Eyes of the Dancer, will be included on the program. On May 23 and 24 Mr. Veen and his group gave two recitals in their Boston studios.

* * *

Huapala has announced several courses in Hawaiian dancing for the summer. The first course is scheduled to begin on June 16.

* * *

Antonio Triana and his Latin-American Ballet appeared at the Guild Theatre on May 22. On the program were two groups of dances and a ballet, Latin Quarter, with music by Manuel Gareia Matos. Mr. Triana is not new to dance audiences, as he is well known for his brilliant dancing while the partner of Argentinita. Other soloists on the program were Lola Montes, Solea Reyes, and Luisita—an eight-year-old protégée who dazzled the audience with her amazing command of the intricate Spanish technic and style. Mr. Matos accompanied at the piano, and Jeronimo Villarino was the guitarist.

Norma Gould Giving Course In California

HOLLYWOOD.—Interest in the Norma Gould summer dance courses to be conducted at Idyllwild, high in the California Sierras, is very high this year, and enrollments have been received from all parts of the United States in the professional as well as recreational courses. The summer courses combine the advantages of a mountain vacation with study under exceptionally pleasant surroundings.

Norma Gould is now at work on the choreography of a new Ballet of the Jewels, to be given later this month at a local theater. Music is by Delibes, with a prologue specially composed by Vera L. Gay. On the same program, the Norma Gould Ritual Dancers will present The Mysteries of Isis, with music composed by Verna Arvey and costumes designed by Marjorie Dougan.

Verna Arvey's recently published book, Choreographic Music, is dedicated to Miss Gould, who has long fostered the creative work of young musicians and dancers.

R. D. S.

Photo by Werner Wolff
Camera Features

JARMILA NOVOTNA REHEARSING.

The Czech soprano concluded her season in Seattle, Wash., in appearances, on May 22, 23 and 24, in Smetana's Bartered Bride. Mme. Novotna sang Mimi in Boheme with the Metropolitan Opera in Albany and made her first appearance at the Ann Arbor Festival. In addition to her Metropolitan engagements, she has toured throughout the country this season. She will spend the summer in New York.

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National Symphony Again to Play at Water Gate

WASHINGTON, D. C.—For the fifth year, the National Symphony Orchestra will give a series of Sunset Symphonies at the Potomac Water Gate. The season will open June 29 and close July 31. Ten concerts will be given—two a week on Monday and Thursday evenings, instead of Sundays and Wednesdays as formerly. The exception will be those of the first week, on June 29 and July 2.

Dr. Hans Kindler will conduct the first and final concerts. The second, July 2, will be conducted by Charles O'Connell, with Lucy Monroe as soloist in a patriotic program. Reginald Stewart, conductor of the Toronto Symphony Orchestra, will lead on July 7.

On July 10 Jessica Dragonette will be soloist, with Antonia Brice conducting. Alexander Smallens will lead an all-Gershwin program on July 14, and an opera program will be presented July 17, with Ignatz Waghalter conducting and Virginia Johnson, William Hain and Abrasha Robofsky singing operatic excerpts. Mr. Waghalter will conduct the concert on July 21.

South American music will be featured July 24, with Mr. Smallens conducting and with Elsie Houston, Brazilian soprano, as soloist. Erno Rapee will conduct July 28. A ballet attraction is planned for the season's final performance July 31.

Soloists Announced for Next Season

Plans for the next season of the Symphony Orchestra, which will open Nov. 2 in Constitution Hall have been announced by the management. Conductor Hans Kindler, in place of the Beloved Masterpieces series given on Sunday afternoons during the past two years, will introduce what he calls Great Masterworks programs. The latter, on six Sunday afternoons, will feature symphonies and concertos, and in three of them soloists will appear.

In addition, the orchestra will give a second Sunday afternoon series of six concerts, and eight Wednesday evening events, both with soloists.

Assisting artists include Kirsten Flagstad, soprano, with Edwin McArthur as guest conductor; Albert Spalding, violinist; Richard Crooks, Metropolitan Opera tenor; Guiomar Novaes, Brazilian pianist; Joseph Szigeti, violinist; Rudolf Serkin, pianist; Nathan Milstein, violinist; Jose Iturbi, pianist; Percy Grainger, pianist-composer; Raya Garbousova, cellist; and René LeRoy, flutist.

Besides the Constitution Hall concerts, the National Symphony will give a series of Students' Concerts in various local high schools; a Baltimore series of seven; a Richmond, Va., series or three or four; and as many other out-of-town events as its contract with the Musicians' Protective Union permits.

STAR-SPANGLED BANNER GIRL IN TELEVISION

at the preview of large-screen television staged at the New Yorker Theatre on May 9 by the RCA Manufacturing Company. When the photograph was taken Miss Monroe was singing the National Anthem in the NBC television studios six blocks away. The projector, pointed over the edge of the balcony, cast the picture 60 feet away on the 15 by 20-foot motion picture screen.

Tuscaloosa, Ala., Women Launch First Concert Series

TUSCALOOSA, ALA.—The Tuscaloosa branch of the American Association of University Women, in association with the University of Alabama, is presenting its first Artist-Lecture Series this season. It has had a good beginning, and a greater season is expected.

Those appearing this season included Nino Martini, Metropolitan Opera tenor; the Barber of Seville touring company and the Philadelphia Orchestra, in addition to H. G. Wells and Eve Curie among lecturers. Local listeners are deeply appreciative of outstanding concerts, but "are not interested in mediocrity."

A Junior Programs, Inc., production for the school children of the city is also given by the A. A. U. W., with attendance of from 5,000 to 7,000. All programs are presented in the new University Auditorium. Mrs. Bessye Tidwell is chairman of the series.

College of William and Mary Presenting Concerts

NORFOLK, VA.—The College of William and Mary annually presents a concert series here. No details are at hand regarding the arrangements for the musical season. The concert manager is Mrs. Cornelia Grahn Hancock. Blair Junior High Auditorium is used for the events. Among those appearing this season were Jean Tennyson, soprano, and Alexander Sved, baritone, in a joint recital.

The Feldman Chamber Music Society, conducted by I. E. Feldman, has given many concerts here and in other cities. A quartet composed of members of this group includes Howard Boatwright, first violin; Vera Ruggieri, second violin; Kathleen O'Hara, viola, and Phillip Nelson, cello. Miss Ruggeri and Mrs. Felix Hardin, pianist, present a series of three programs.

Atlanta Founds New Ensembles

Opera-Oratorio Society and New Orchestras Thrive

ATLANTA, GA.—One of the most promising organizations founded this year is the Opera-Oratorio Society, under the direction of A. Buckingham Simson. Before coming to Atlanta, Mr. Simson, born and educated in England, was conductor of the Commonwealth Symphony of Boston and director of the statewide chorus. Since rehearsals began last fall, the organization has grown to a total membership of about 100. The Georgia Tech Glee Club joins the Society as a body, thereby forming in large part the male section of the chorus.

In and About Atlanta Orchestra

The In and About Atlanta Orchestra, planned and launched by Anne Grace O'Callaghan three years ago on a five-year basis, continues its rehearsals. About 100 players are included in the ensemble, which is intended particularly to be a youth orchestra. It is to serve as a source of material for a real symphony orchestra, should such an organization ever be formed in Atlanta. A concert with Dr. Joseph Maddy was scheduled for this spring. This is a regular feature and part of the five-year plan. The orchestra has grown in size and quality since its founding and has been a source of pleasure and training for young musicians.

After experimenting with the Young Artists Division, the Atlanta Music Club decided to incorporate a regular Music Club Chorus in its program. Haskel Boyter was chosen director.

NYA Ensemble Formed

A National Youth Orchestra, sponsored by the NYA, has been organized here under Enrico Leide, conductor. There seems to be some conflict with the In and About Atlanta Orchestra as the age limits include about the same range. Good cellists, oboe players and other such rare members of an orchestra are in demand and it seems difficult to find enough to fill the desks in the new orchestras.

Louisville, Ky., Civic Orchestra Appears With Chorus

LOUISVILLE, KY.—The Louisville Civic Orchestra is in its fourth season under the direction of Robert S. Whitney. Composed of seventy players, including some amateurs, it has shown a steady growth in artistic achievement that has brought about a constantly increased public support.

The orchestra and its associated Louisville Chorus, Frederic A. Cowles, director, are sponsored by the Louisville Civic Arts Association, an organization made up of leaders in the business and social life of the city.

Five regular subscription concerts are given each season in Louisville's beautiful Memorial Auditorium. In addition, a series of four educational concerts are to be given in cooperation with the Louisville Board of Education in the public schools.

Soloists for the current season included Vronsky and Babin, duo-pianists, and Isaac Stern, violinist.

Chamber Music Programs at St. John's College

ANNAPOLIS, MD.—A policy of presenting music from the purely educational aspect has been adopted by St. John's College. Six concerts are given annually and subscribers include residents, college students and men from the U. S. Naval Academy. Artists are selected on their ability in chamber music. The appeal is made more on the basis of the works to be performed than on the artists. The policy has proved extremely successful in previous years according to Elliott Carter, head of the music department.

North and South Agree on

NATIONAL SYMPHONY ORCHESTRA

HANS KINDLER, Conductor

Conductor

"The Moussorgsky music sounded like the fine music that it is. *Few conductors make it sound that way, but Dr. Kindler did.*"—Virgil Thomson in the *N. Y. Herald Tribune*, Feb. 5, '41

"An energetic, fiery and inspiring leader and a musician with the keenest imagination and evaluation."—Daytona Beach (Fla.) *Sun Record*, Feb. 21, '41

Orchestra

"It is an excellent orchestra."—Olin Downes in the *N. Y. Times*, Feb. 5, '41

"In my humble and thoughtful opinion, I have never heard a greater orchestra than the National Symphony Orchestra as it is today."—Sarasota (Fla.) *Herald-Tribune*, Feb. 22, '41

"An incomparable orchestra, conducted by the gifted Hans Kindler . . . "—Grena Bennett in the *N. Y. Journal & American*, Feb. 5, '41

Performance

"It was an important musical program simply on account of the superb playing of this orchestra. . . . They seemed at all times completely responsive to the vigorous, dramatic leading of their conductor."—Henry Simon in *PM* (New York), Feb. 5, '41

" . . . *The performance was one of perfect musical taste and technical strength.*"—Sarasota (Fla.) *Herald-Tribune*, Feb. 22, '41.

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SOLOISTS AND CONDUCTOR AT FINAL CONCERT

of the season by the Tyler (Tex.) Symphony Orchestra. Left to right: Edward Bing, baritone; Katherine Landry, soprano; Louis Durst, tenor; and Fritz Fall, conductor. Mr. Durst was heard in an excerpt from The Barber of Seville. Miss Landry sang Leonora's aria from La Forza del Destino and Mr. Bing the Prologue to Pagliacci. All three artists participated in the finale from Faust. Mr. Fall conducted the orchestra in excerpts from Carmen and Faust, and the overtures to Martha and Suppé's Beautiful Galathea.

St. Louis to Reduce Seat Prices

Symphony's Subscription Will Be Lowered Next Season

ST. LOUIS, MO.—As the tenth season of Vladimir Golschmann's incumbency was concluded, the results achieved by this talented and popular conductor speak for themselves. Continuation of Mr. Golschmann's services was obviously desired not only by the Symphony Board, but also by the conductor's devoted following.

Announcement of a reduction of subscription prices of $5 each has been made. Assisting artists for next season include Fritz Kreisler, Joseph Szigeti, Vladimir Horowitz, Artur Rubinstein, Rudolf Serkin, Ida Krehm, Gregor Piatigorsky, Igor Stravinsky, Darius Milhaud, Ezio Pinza, Kirsten Flagstad and Edwin McArthur.

Orchestra Returns From Tour

The orchestra has had a busy spring beginning with a week's tour of Illinois, Iowa and Missouri, three regular pairs, a Pension Fund concert and the usual Student and Popular concerts. Joseph Szigeti's performance of the Beethoven violin concerto was one of the highlights of the season. Mr. Golschmann successfully repeated the Shostakovitch fifth symphony by general request.

Corinne Frederick, gifted St. Louis pianist, later gave superb performances of Haydn's D major concerto and Bela Bartok's Rhapsody for piano and orchestra. Schubert's Tragic symphony and Debussy's La Mer were Mr. Golschmann's notable offerings.

Nathan Milstein again displayed his violinistic skill at the sixteenth concert pair. His playing made the Lalo Spanish Symphony pleasurable and brought forth two Paganini etudes as encores. Mr. Golschmann's offerings were authentic readings of Handel's Concerto Grosso in D minor and Beethoven's fourth symphony.

The annual Pension Fund concert drew a capacity audience to hear Alec Templeton in the Schumann concerto and then take over the balance of the evening himself.

Paderewski Anniversary Honored

A packed audience attended the Sunday Pop concert which honored Paderewski's Golden Anniversary. Mr. Golschmann performed Smetana's Bartered Bride overture, two movements from the New World symphony and Ravel's Bolero. The soloist was the Polish pianist, composer and conductor, Wiktor Labunski, in an excellent performance of Paderewski's Polish Fantasy.

The Civic Music League presented the Littlefield Ballet for the first time locally, to an overflow house. The Barn Dance was the favorite.

Frederick Jagel, Metropolitan Opera tenor, was heard in The Principia Concert Course at Howard Hall. He kept faith with his sponsors by singing a taxing program despite laryngitis.

New Concert Management Presents Robeson

A new concert management, Entertainment, Inc., launched its career by bringing Paul Robeson for the first time. The new enterprise is headed by Paul Beisman, manager of the Municipal Opera Association, and the American Theatre. Robeson drew a capacity audience to the Municipal Opera House. Also on the program was Clara Rockmore, accomplished thereminist, heard in two groups.

O. C.

St. Louis Municipal Opera Opens As Concerts End

ST. LOUIS, MO.—The regular concert season closed with a recital by Lawrence Tibbett, before a capacity audience in Howard Hall gymnasium under auspices of Principia. In addition to a taxing program, Tibbett in gracious manner gave numerous encores, all with patrician style. Stewart Wille, capable piano assistant, played solos.

The Principia Concert Course for next season will include Muriel Dickson and Edward Dudley in a Gilbert, and Sullivan program; Dalies Frantz in piano recital; The Nine O'clock Opera in The Marriage of Figaro; Marcel Hubert, cellist, and Josephine Antoine, soprano, in joint recital, and the modern dance company of Humphrey-Weidman.

Sigmund Romberg and Oscar Hammerstein, II, recently spent two weeks in St. Louis putting the finishing touches on their new operetta, New Orleans, which was to have its premiere, opening the twenty-third season of St. Louis Municipal Opera, on June 5. The advance season sale for this year's Municipal Opera was in excess of $95,000.

O. C.

Cooperative Direction Aids Younger Artists

Anna C. Molyneaux Tells of Work of Nat'l Music League

Eleven young New York musicians, at the beginning of their careers, are proving that a musical cooperative organization can be a success, according to Mrs. Anna C. Molyneaux, director of the National Music League, Inc. Founded sixteen years ago "to sponsor and protect young American musicians who were being pushed aside by the then current craze for European artists," the League in 1938 was reorganized when the depression caused the directors to be faced with the fact that outside help had to be obtained or its work abandoned.

Under the new plan, the League has "just one sort of capital," Mrs. Molyneaux said, "the ability of the young artists it manages" and it is "based on just that fact. Its stock is the earning ability of cooperating young artists, who pool their fees in a savings account, and whose dividends are the surplus over the operating expenses of their own management." Mrs. Molyneaux, the board of directors and the three musical counselors contribute their service. Leon Barzin, Paul Boepple and Leopold Manes are the three counselors.

In the two years following the reorganization, three series of auditions have been held and from more than 300 applicants, the present artist list of eleven was chosen. On it are Jean Bryan, contralto; Davis Cunningham, tenor; Gizella Ehrenwerth, violinist; Ruth Freeman, flutist; William Gephart, baritone; William Hess, tenor; William Masselos, pianist; Bertha Melnik, pianist; Walter Robert, pianist; Zadel Skolovsky, pianist and Lois Wann, oboist.

Reviewing the work of the League since its new status was assumed, Mrs. Molyneaux said that at the end of the first year no one had lost any money nor had anybody made any. It was decided to continue for a second year in view of the fact that to its credit were many local concert and radio engagements, a mid-western tour, the first "Artists of the Future" concert in Town Hall and considerable publicity.

Through the work of Richard Winslow, a former Gilbert and Sullivan tenor, towns and cities in New York and New England learned of the League. He arranged an historical series of concerts for nine weeks at the Albany Institute. New audiences have also been brought to League artists through the work of Alfred Rossin, grandson of Adolph Lewisohn.

Mrs. Molyneaux said that "there are signs to windward that everyone will make a little money at the end of this year."

Parker's Hora Novissima Sung at Juilliard

The expansive proportions and gracious melodic lines of Horatio W. Parker's Hora Novissima were again revealed impressively in a performance by the chorus of the Institute of Musical Art with the orchestra of the Juilliard School of Music under the direction of Albert Stoessel in New York recently. The work—an aesthetic Everest even amid such lofty peaks as Brahms' Nänie, and Three Russian Folk Songs for chorus and orchestra by Rachmaninoff, directed by Igor Buketoff on the same program—was another testimony to the heights reached by American choral composers.

Mr. Stoessel and Mr. Buketoff had the benefit of about 150 highly trained voices, all of which were carefully controlled to produce an effective cohesion. Estelle Hoffman, soprano; Dorothy Hartigan, contralto; Monas Harlan, tenor; and Eugene Bonham, baritone, were the soloists appearing singly and in ensemble. There was a capacity audience. P. K.

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NEW YORK RECITALS

Mark Finale of Season with Notable Variety of Concert Fare

New York's regular concert season virtually closed at Memorial Day, with the prelude to the summer season especially arranged for June 15 when Dimitri Mitropoulos is scheduled to conduct the Philharmonic-Symphony Society in a special concert at the Lewisohn Stadium.

Highlights of the closing period included the benefit concert given by Lily Pons, Metropolitan Opera coloratura, in Carnegie Hall on May 20 for the United China Relief. Frank La Forge was again at the piano for the diva. Another outstanding event was the Dessoff Choirs' presentation for the first time in this country of Honegger's Nicolas De Flue. Alexander Kipnis, Metropolitan bass, was featured in the initial offering, in oratorio form, of Vladimir Heifetz' The Golem. Virgil Thomson's Four Saints in Three Acts had a concert delineation under the baton of Alexander Smallens.

Ernest Erniti in Debut

The Town Hall debut on May 3 of Ernest Erniti, Roumanian violinist, who appeared two years ago at the French Pavillion at the World's Fair, featured a program of Mendelssohn, Paganini, Bach, Debussy, Wieniawski and others. His playing of this list included praiseworthy traits of sincerity and musical expressiveness. The audience, including a number of Mr. Erniti's compatriots, received him warmly.

Jessie King Sings

Songs of this country and Finland and native Maori and Australian songs were presented by Jessie King, mezzo-contralto, on May 6 at the Waldorf-Astoria. Miss King was in opulent voice and displayed complete understanding of her numbers many of which were novelties. Mortimer Browning gave admirable pianistic support.

Branscombe Choral in American Works

The Branscombe Choral under the direction of Gena Branscombe, presented an unusual program in Town Hall on May 6 in that it consisted entirely of works (mostly virtually unknown) by American composers. Represented were Eleanor Remick Warren, Marion Bauer, T. Tertius Noble, Richard Hageman, Frank La Forge, Charles Martin Loeffler, Ruggero Vené, Virgil Thomson, James P. Dunn, Gena Branscombe, Robert Yale-Smith, Eleanor Marum, John Alden Carpenter, Channing Lefebvre, A. Walter Kramer, and J. Bertram Fox. Many selections—those by Bauer, Loeffler, Thomson and Miss Branscombe's "Bells of Circumstance," possessed real beauty.

EMANUEL LIST and HELEN SCHAFMEISTER at the latter's recent musicale-reception given for South American guests at her studios. Among those present were Mrs. List, Mrs. Irl Allison, Mme. Ramos de Mejia, Mrs. James Lees Laidlaw, Dr. Ernesto Franco, Dr. Chawky, consul general of Egypt, M. and Mme. Louis Dieu, Señorita Piedad de Levi Castillo and Señorita Maria Rosa Rojas.

O. J. Bauman Photo

Assisting were Edward Austen Kane, tenor, and a group of instrumentalists. Berthe Van den Berg was the capable accompanist.

Claire Strauss in Piano List

An interested audience heard Claire Strauss, young American pianist, in recital at Carnegie Chamber Music Hall on May 7. Miss Strauss' sense of the dramatic was evident in Beethoven's Appassionata Sonata. She proved a versatile performer who could envisage the authentic mood of each composer. Two Scarlatti sonatas, three Chopin offerings, Ravel's Jeaux d'Eau, Bartok's Allegro Barbaro, Three Mouvements Perpetuels of Poulenc and Lecuona's Malaguena were other items.

Honegger Legend Has Premiere

Although the program announced that Nicolas De Flue is a dramatic legend by Denis De Rougement with the music by Arthur Honegger, the interest of the Carnegie Hall audience which heard the American premiere on May 8 centered primarily upon the score of the Swiss composer. For the libretto (if one calls the poem thus), which was sung in French, lacks the drama and impact which Honegger has put into his scoring of it. Declaimed in precisely enunciated French by Fernand Auberjonois as narrator, many times to the annoyance of the audience which was listening to the large chorus, prepared and directed ably by Paul Boepple, the tale depicts how Nicolas, retired as a hermit when the Swiss digressed from their original tenets of fraternity, justice and peace, returned in time to inspire them when their independence was threatened.

Mr. Boepple had both parts of the Dessoff Choirs, a group of children from several churches and the orchestra of the New Friends of Music. He had trained them assiduously and their response brought him merited approbation.

Physicians Conclude Season

With zeal and a lively spirit the Doctors Orchestral Society of New York concluded its third year of musical activity with a standard program at Town Hall on May 9. The orchestra, founded by Dr. Leopold Glushak, was directed by Fritz Mahler. After the National Anthem came the Overture to Russlan and Ludmilla by Glinka followed by Haydn's Symphony No. 100 in G major, the Military Symphony. The soloist was Mishel Piastro, violinist, whose artistry in the Beethoven Concerto gave the program a poignant flavor. The Dance of the Buffoons by Rimsky-Korsakoff was the final number.

Elsie Anderson in Diversified Program

Elsie Anderson, soprano, assisted by Sara Knight, pianist and Ruth Freeman, flutist, presented a diversified recital at the Carnegie Chamber Music Hall on May 9. A classic opening group of solos by Bach, Handel and Mozart, continued with a modern French group, proceeded to three songs by Trunk, went on to a "show" selection by Meyerbeer, and concluded with an American group. Miss Anderson showed talent and possibilities. Her best successes were in the French songs and two songs in the American group—Rapunzel, by Sacco, and Harriet Ware's By the Fountain.

Romulo Ribera in Violin List

Broad and sympathetic interpretations of three conventional and two groups of modern works comprised the program of Romulo Ribera, Spanish violinist, played before a large audience at Carnegie Chamber Music Hall on May 10. The Sonata in D major of Handel was given with spirit by Mr. Ribera and Norman Secon, his accompanist, who provided illuminating assistance throughout. Mr. Ribera, who has given concerts in all parts of the world, employs the heroic style, occasionally indulging in grandiose effects. The program included the Mendelssohn Concerto, Bach's Chaconne, Three Sonnets by Eduard Toldra, heard for the first time in America, and two Sarasate compositions.

Mildred Norseen at Steinway Hall

Mildred Norseen, American soprano of Swedish descent, gave a song recital at Steinway Concert Hall on May 10. Her voice was used with artistry and restraint, but there could have been more flexibility. In songs by Scarlatti, Handel, Brahms and Richard Strauss the artist brought to bear a musical intelligence and showed evidences of careful preparation. The best singing was done in a group by Wennerberg, Sjöberg, Peterson-Berger, Backer-Gröndhal, and Thrane. There one noticed more of an identification with the music and poetry. The folk songs were particularly interesting and encores were demanded by the capacity audience. Arvid Samuelson played excellent accompaniments.

Raymond Ross Heard at Barbizon-Plaza

Raymond Ross, baritone, artist-pupil of Helen Chase, disclosed a good voice, expertly trained and used artistically at his recital on May 11 at the Barbizon-Plaza. His program comprised songs and arias of diverse characteristics and all were stylistically set forth. Lieder of Schubert, and Grieg, an English group of Loeffler, Fairchild, and Vaughan Williams and items of Casella, Foudrain, de Falla, Scarlatti and others won approval of his audience. Alice Wightman at the piano, was entirely *en rapport* with the vocalist.

Oratorio Festival Continues

The massive strains of Verdi's Requiem, sung by the Festival Chorus and soloists for the benefit of the Cinling College in China under the vigorous direction of Solon Alberti held an audience signally interested at the Barbizon Plaza Theatre when the Dramatic Oratorio Festival Foundation gave the third of its festival concerts on May 12. Soloists were Nita Gale, soprano; Anne Judson, contralto; John Campbell, tenor, and Philip MacGregor, bass. The chorus, though not large, produced effects ranging from carefully shaded pianissimos to energetic demonstrations of volume. The soloists sang with understanding and the musical message of the magnificent work was sincerely expressed by all the participants. The hall was filled.

Welsh Women's Chorus Appears

The Welsh Women's Chorus, of New York, gave their annual Town Hall concert on May 12 with Llewellyn Roberts directing, and Grace Roberts as accompanist. This organization, which appears in Welsh costumes with tall hats and

Helen Teschner Tas, American Violinist

Soloist, Pennsylvania Symphony Orchestra, Guglielmo Sabatini, Conducting, April 6th, 1941

"A MOST IMPRESSIVE SOLOIST" "CONCERTO A TRIUMPH," Philadelphia Evening Bulletin.

Philadelphia Public Ledger:

"In the solo part (Mozart D major concerto) Mme. Tas, who had effective conductorial and orchestral support, evidenced distinctive attainments, her expressive and sensitively wrought interpretation being couched in terms of fine technical and tonal statement and revealing admirable attributes of style and musical perception. A notable ability in the production and supple molding of tone was at the service of an intelligently ordered conception of, and approach to, the music and its fashion and values. One may cite the taste and refinement that marked Mme. Tas's phrasing and dynamic standards, particularly in the lovely Andante cantabile, truly among Mozart's most captivating slow movements."

Management: The Guild for Musicians, Steinway Hall, New York, N. Y.

WATERTOWN, N. Y., COMMUNITY CONCERT ASSOCIATION VISITED BY RICHARD CROOKS, who closed the 1940-41 series with a concert on May 14. Left to right: Burton Morris, Community Concert Representative; Mrs. Elizabeth C. Schuster, vice-president, and Mr. Crooks. Mrs. Schuster was the acknowledged "high" campaigner of the week with the most memberships. The series for 1941-42 includes Albert Spalding, violinist, Lucy Monroe, soprano, and the Trapp Family Choir.

scarlet cloaks, was founded in 1937 and has been active in giving aid to their countrymen in the bombed areas of Wales. They expect to purchase a mobile feeding unit.

The chorus is distinguished for the rich qualities of the voices, and the wealth of unusual selections programmed by Mr. Roberts. The assisting artist was John Lloyd, tenor, who sang with virile voice and splendid interpretation.

Manhattan School of Music Concert

A concert of original compositions was given under the direction of Janet D. Schenck at the Manhattan School of Music on May 12. Featured on the program was Ethel Glenn Hier's new choral work, The Mountain Preacher. In five sections, it is a setting of the poem by James Still. Three selections were heard: When the Dulcimers Are Gone, Journey beyond the Hills, and Epitaph for Uncle Ira Combs, Mountain Preacher. Hugh Ross conducted the chorus and orchestra of the Manhattan School of Music in a creditable performance. The composition merits repeated hearings, for it is well written, has considerable melodic interest, and achieves moments of impressive climax.

Artists of the Future Heard

The National Music League presented its annual concert by Artists of the Future at Town Hall on May 13. The program featured Jean Bryan, contralto; Davis Cunningham, tenor; Gisella Ehrenwerth, violinist; Ruth Freeman, flutist; William Gephart, baritone; William Hess, tenor; Bertha Melnik, pianist; Lois Wann, oboist; Walter Robert, pianist, and the Manhattan Symphonic Ensemble, under the direction of Walter Robert.

The young artists proved to be fine program makers as well as gifted performers.

Rima Caryl's Debut

Rima Caryl, American soprano, made her debut at Carnegie Chamber Music Hall on May 13. Her program included the Aria di Polissena (from Radamisto) of Handel, Scarlatti's Le Violette, Ultima Rosa of Zandonai and Mascagni's Serenata; Lieder by Franz Schubert; four French songs and compositions of Campbell-Tipton, MacDowell, Speaks, and Mrs. H. H. A. Beach. Miss Caryl presented an ingratiating stage appearance and was warmly applauded. Vito Muscato provided accompaniments.

Miss Caryl's voice was admirably adapted to the compositions she offered.

Stokowski and Youth Orchestra Heard

At Carnegie Hall on May 16, Stokowski gave an evening concert with his newly formed and hurriedly rehearsed All-American Youth Orchestra. The program consisted of his own arrangements of Bach's G minor Organ Fugue, the love music from the second and third acts of Tristan and Isolde; Brahms' third symphony; and Henry Cowell's Ancient Desert Drone.

This is the second such orchestral group formed by Stokowski. The first orchestra disbanded when its planned series of concerts had ended. He has again achieved splendid results. The orchestra is youthfully zestful in spirit and warmth of tone, but also possesses high musical quality and smooth attack and execution. Its various departments co-ordinate finely and Stokowski moulds them completely to his wishes. In all respects he has equalled his feat of last year as a symphonic organizer and trainer.

The interpretations of the leader, were, as always, pictorial and propulsive despite their vagaries of tempi and dynamics. The audience was overwhelmingly kind to both players and their chief.

Armenian Music Sung

Haunting and exotic melodies of Armenia were sung by a chorus of 16 women under the direction of Rouben Tigranian at Carnegie Chamber Music Hall on May 16. Solo singing of Sona Kalpakjian, a young artist of professional calibre, was warmly received. One of the outstanding performances of the evening was the duet, The Willow Tree, sung by Araxie Melkonian and Miss Kalpakjian. The guest artist was Margaret Kurkjian, a young Boston pianist, who revealed a keen dramatic sense and deep emotional attributes.

Cathedral Choir in Russian Numbers

Reminiscences of Russia under the former regime were brought out in the singing of the St. Nicholas Cathedral Choir under the direction of Leonid P. Troitzky at Town Hall on May 17. Mr. Troitzky and the thirteen men of his chorus delivered a program divided into religious, quasi-classical and folk songs. Capable and imaginative treatment was given by the expertly trained choir, particularly impressive in characteristic sonority and rich tonal qualities in the lower register. Illuminato Miserandino, violinist, played two groups including compositions of Kreisler, Granados and others accompanied by Elsa Fiedler. All were received heartily.

New York Madrigal Society

Marguerite Potter, founder of the New York Madrigal Society, presented the Tudor Group in a program entitled, Merrie England, at the St. Regis Hotel on May 17. Assisting artists were Margaret Sheridan, soprano; Lois Bannerman, harpist; and Miriam Le Mon, accompanist. Dressed in seventeenth century costumes, the group sang madrigals by Morley, Gibbons, Este, Montani and arrangements by Bryceson Treharne, Deems Taylor and Katherine Davis. Margaret Sheridan in a group of Elizabethan songs, and another of old English songs by modern composers was in excellent voice. Handel, Couperin, Bach, and Corelli were among the composers selected by the very gifted young harpist, Lois Bannerman. Substituting for Mary Platz on short notice, Miss Bannerman played with ease and assurance. Florence Winselman was accompanist for the group.

Lilian Gauntlett's Recital

Lilian Gauntlett, soprano, in a second appearance at Town Hall on the afternoon of May 18, brought out a large number of listeners. Miss Gauntlett's style was refined and she emphasized good taste with particular reference to soft, lyric delivery and careful phrasing. Two arrangements by F. Corder, Water Parted and Summer is a-coming in, were followed by standard songs of Handel, Bishop, Gounod, Foudrain, Strauss, an aria from Verdi's Traviata, Tyson, Rachmaninoff, Zimbalist, and a song, Today, by Myrtle Gauntlett, who played admirably restrained and fluent accompaniments. The program closed with Negro Spirituals sung with fervor and authority.

Grand Opera Concert

Paradiso's Grand Opera Guild, with soloists and chorus coached and directed by Donato A. Paradiso was heard in an all-Verdi program at Town Hall on May 19. The program included Libiamo, from Traviata sung by Audrey Rapelye and James Morrissey and chorus; Caro Nome from Rigoletto sung by Audrey Rapelye; and Parigi O Cara (La Traviata), by Genevra Eckerson and James Morrissey. The balance of the program was devoted to a concert version of Aida. Soloists were Josephine Truzzolino, Phyllis Drummond, James Alten, Stanley Poluianchik, Eugene Alten, Frank Coleman,

(Please turn to page 28)

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has been featuring this season appearances with schools, choirs and choral organizations his *ODE TO AMERICA*, respectfully dedicated to the President of the United States, Franklin D. Roosevelt.

The first and fifth stanzas follow:

O, thou land by God inspired
Land of freedom's holy light
Patriots' blood thy soil has sired
May God keep thee in His sight.

Guide the hand that leads this land
Keep him well and safe from harm
Following ever God's command
Show him how to ride the storm.

℣

At the radio broadcast over the Red Network of the National Broadcasting Company on May 11, 1941, the ODE TO AMERICA was officially accepted as follows:

ANNOUNCER: "Now we are privileged to be able to introduce a supporter of the National Youth Administration and a long time and staunch friend of the Negro, Mrs. Franklin Delano Roosevelt."

MRS. ROOSEVELT: "Good evening, ladies and gentlemen. I'm very glad to be in the studio and to have heard that magnificent Ode which I'm happy to accept for the President and am only sorry that he cannot be here in person to thank Mr. Bledsoe who has come all the way from California to sing it for the President and for me this afternoon. I know that the President is listening in and I feel sure that he himself would want to speak this message if it had been possible.

"I could not help thinking as the Ode was being sung how well it expressed the patriotism which has always lived in the hearts of the Negro people. Oppressed, often never perhaps given their rights in this democracy as yet, they have never failed to give to this land their devotion and their work, and whatever they have in the way of abilities and opportunities in service. So I think it is fitting that this closing day should be a day devoted to their music. I'm happy to be here to hear it and happy also to be able to pay a tribute to what they have given to this country."

℣

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New York Recitals

(Continued from page 27)

Genevra Eckerson and James Morrissey. There was also a chorus of 45. The entire company performed with a regard for Maestro Paradiso's skillful direction. Ruth Coe accompanied at the piano.

Kipnis Soloist in The Golem by Vladimir Heifetz

The first hearing of a choral drama, The Golem, by Vladimir Heifetz was conducted by the composer in Carnegie Hall on May 22. Alexander Kipnis, Metropolitan Opera bass, was the chief soloist, along with minor contributions by Mania Plat and Sol Tisman in soprano and baritone solos, assisting the Jewish Culture Society Chorus. The accompaniment was played on two pianos and organ.

The text, in Yiddish, was a reduction by H. Leivick from his drama of the same name, and tells of the gigantic figure brought to life by Maharel, a sixteenth century rabbi of Prague, and of its destructive career until turned back into lifelessness. The writing in the oratorio includes much recitative, with solo and concerted numbers. There is a fluent melodic facility, pleasing if not radical harmonies, and strong racial coloring in much of the music, with notes of sombreness and exaltation.

Mr. Kipnis gave notable artistry of expression and of voice to his singing of the Golem, which he made into a persuasive character. The other soloists and the mixed chorus performed in praiseworthy style under the composers' baton. The audience was large and the reception enthusiastic.

Palestrina Society Concert

Carlo Pascarella, pianist, was the instrumental soloist at the first annual concert of the Palestrina Society, on May 23, at Julia Richman High School Auditorium. Vocal soloists were Bessi Stella, soprano; Margherita Inzerillo, contralto; Alfonso Romero, tenor and Vincent Mattina, baritone. They were assisted by the Stamford, Conn., Italian Center Chorus, conducted by Joseph Furgiuele. Of particular interest was the first performance of Cilea's Risonanze Nostalgiche.

VALTER POOLE,
conductor of the Detroit Federal Symphony, on June 1 and 4 led the New York City Symphony at the Brooklyn Museum and the American Museum of Natural History. In Detroit he has introduced more than 50 new scores and has presented world premieres of more than 12 American scores, including three works by Arthur Wade and other scores by Florence Price, Gilbert Beaume and Bernard Heiden.

Edith Montlack in Piano List

The pianistic career of Edith Montlack was advanced brilliantly by her performance at Carnegie Chamber Music Hall on May 25. Miss Montlack's recital brought a capacity audience to hear a program that would have made heavy demands on the vitality of any seasoned pianist. She played Beethoven's Sonata, Op. 110, with virtuosity and and was probably at her best in the group of Chopin and Brahms' Capriccio and Four Waltzes.

Lillian Stephens in Songs

Italian, French, German and American songs were presented by Lillian Stephens, soprano, on May 25, at the Barbizon-Plaza. Ruth Heed was at the piano. Miss Stephens gave stylistic readings of the various songs including many not often heard. Handel, Scarlatti, and Verdi were the composers of the three relatively unfamiliar Italian works; Panizza, Georges, Barbirolli and Massenet the composers of the French group.

George Mevi in Recital

George Mevi, dramatic tenor, who is a book binder by trade, gave a recital at Town Hall on May 26. Mr. Mevi played his own accompaniments. The program included the Prologue to I Pagliacci, Schubert, and Schumann Lieder. The assisting artist was Mr. Mevi's wife, Jessie Bruce Mevi, soprano, who sang Pace, Pace from Forza del Destino and Seguedilla from Carmen, Mr. Mevi accompanying.

Romeo Arsenault Plays Piano List

The recital of Romeo Arsenault at Carnegie Chamber Music Hall on May 27 brought to a large audience piano playing of a poetic character. Mr. Arsenault's wide range of effects, his deft use of contrasting dynamics, and the generally exuberant style in which he interpreted the Italian Concerto of Bach held close interest of his hearers.

Thomson-Stein Opera as Oratorio

The Gertrude Stein-Virgil Thomson opera, Four Saints in Three Acts had its first presentation in oratorio form on May 27 in Town Hall under the baton of Alexander Smallens. Many of those who had participated in the premiere nearly seven years ago, both principals and chorus, were again on hand. This time the large chorus was garbed in monks' costume of white while the smaller chorus has similar habiliments of somewhat darker hue. The two manifestations of St. Theresa affected a Spanish costume and the other saints and the Commere and Compere were in evening attire.

The critic-composer merited the warm applause which the large audience gave him.

Mr. Smallens conducted with complete authority. The solo singers, Beatrice Robinson-Wayne, Bruce Howard, Edward Matthews, Leonard Franklin and the two commentators, Altonell Hines and Abner Dorsey ably fulfilled their parts.

LaForge Recorded Accompaniment Heard in Concert

A demonstration of accompaniments for familiar numbers made by Dr. Frank LaForge was presented at the Wanamaker Auditorium, N. Y., on May 21 under the auspices of the LaForge-Berúmen Studios. Stuart Gracey, baritone, sang numbers by Bohm, Speaks, Tchaikovsky and Schumann to the RCA Victor recorded accompaniments made by Dr. LaForge, and Mabel Miller Downs, soprano, was heard in Foster, Grieg, Dvorak and Strauss songs with a similar accompaniment. Dr. LaForge later accompanied Mr. Gracey at the piano in a group of LaForge compositions, both artists being enthusiastically received by the large audience. Vocal numbers also were presented by The Balladeers with Beryl Blanch at the piano and Dr. Alexander Russell at the organ. The final group was given by The Balladeers and Miss Downs and merited the ovation given by the listeners.

Constantine Callinicos, pianist, gave a brilliant performance of the Sonetto del Petrarca in E major of Liszt and also scored in Two Greek Dances of his own compositions.

J. R.

Demonstration and Concert at Mannes School

Fritz Lehmann, who for two years has been conducting special courses in the dramatic interpretation of Lieder and operatic arias at the Mannes Music School, New York, gave a demonstration of his work there on May 10, showing the initial work with elementary students, the intermediate development and that of the professional singers. Mr. Lehmann is neither a vocal teacher nor an accompanist. His approach makes no attempt to interfere with the student's method of vocal production.

Two Concerts of Concertos were given at the school. Piano, violin and cello soloists were accompanied by full orchestra, directed by members of the conductor's class under Carl Bamberger and Leon Barzin. On May 19 the program consisted of music by Haydn and Mozart, and May 22 by Chopin, Dvorak, Grieg, Liszt and Wieniawski.

JULIUS PRUEVER,
former conductor of the Berlin Philharmonic, made his American debut on June 8 leading the New York City Symphony Orchestra at the Brooklyn Museum. Prof. Pruever will give a five-weeks master class in conducting, score reading and orchestration at the New York College of Music from July 1 to 31.

Juilliard Summer School Schedules Forum Session

A Forum Session, from July 21 to 25, for private teachers and music educators will be conducted at the Juilliard Summer School, it was announced by George A. Wedge, director. The faculty comprises Marion Bauer, Coenraad V. Bos, Bernice Frost, Charles Hackett, Wilbur Hamje, Guy Maier, Lawrence Perry, Hugh Porter, Bernard Taylor, Thomas Tapper, Peter J. Wilhousky and Mr. Wedge.

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Mary Craig impressed her listeners thru her natural beauty of tone, vocal skill and clear enunciation, always a delight in interpretation—she further revealed those qualities of the art of singing that cause a vocalist to become popular with appreciative audiences.—*Cincinnati Enquirer.*

Opera

Quite captivated everyone by the loveliness of her singing—an artist of refinement with a beautiful voice that was used most artistically and expressively and she acted the role with skill.—*Philadelphia Record.*

Oratorio

Miss Craig made a wonderful impression . . . Her clear, sweet, flexible and true soprano showed it had strength and depth as it swelled out above the massed instruments and voices of the chorus.—*The Acadian Recorder, Halifax, N. S.*

Mary Craig, soprano, wisely adopted a simple narrative style for her numerous recitatives: in "Jerusalem Thou That Killest," she gave an impression of profound sorrow and reproach.—*The New London Day.*

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Boston Pops Opens 56th Year with Novel Fare as Season Ends

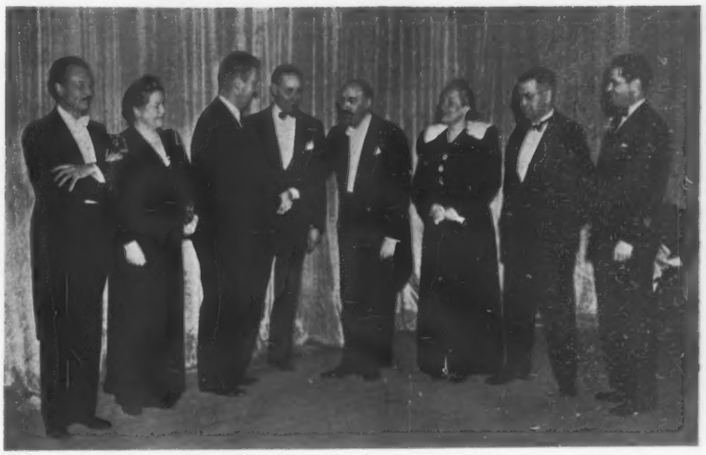
By CYRUS W. DURGIN

BOSTON. — Arthur Fiedler began the 56th season of Pops at Symphony Hall early in May. These unique and extremely pleasant concerts always accompany the advent of Spring to Boston. Symphony Hall was filled with a cordially disposed audience at the opening concert.

Mr. Fiedler is also strong on soloists. Jesus Maria Sanroma and Leo Litwin, pianists, have made frequent appearances in past seasons and are to be heard again. The list during the past few weeks has also included Egon Petri, who at a benefit for Holland Relief covered himself with praise for his interpretation of the Tchaikovsky Concerto; Felix Fox, piano; E. Power Biggs, organ; Mikhail Sheyne and Howard Goding, pianists.

Apart from the Pops, musical activity is on the wane. There have been concerts by the Boston Civic Symphony Orchestra of Joseph Wagner, which celebrated its 15th anniversary with a repetition of the first program played in 1926; by the People's Choral Union, Stanley Hassell conductor, and the Apollo Club, directed by Dr. Thompson Stone.

Leopold Stokowski's All-American Youth Orchestra, appearing here for the first time, attracted about 8,000 persons to the Boston Garden. They played Mr. Stokowski's transcription of the shorter G minor Fugue by Bach, Brahm's First Symphony, Henry Cowell's Tales of Our Countryside (with the composer as piano soloist), and Wagner's Prelude and Liebestod from Tristan and Isolde.



A STUDY IN BLACK AND WHITE

The Concord, N. H., Community Concerts Association officers greet Georges Barrere backstage after the performance of the Barrere Little Symphony in that city. Their membership campaign was held that week and next season the association will present the National Symphony, Maria Gambarelli, premiere danseuse, and Norman Cordon, bass-baritone, both of the Metropolitan. Left to right: Horace Britt, cellist of the Little Symphony; Mrs. Charles H. Dolloff, pianist and teacher; Paul H. Blaisdell, president of the association; Dr. Osmond R. Strong, campaign manager; Mr. Barrere; Mrs. Walter M. May, vocalist and director; Herbert W. Rainie, choral conductor, and Leverett Wright, Community Concert Service representative.

12-Week Summer Course At Cape Cod Institute

Mozart Festival to Be Feature of Series at East Brewster

EAST BREWSTER, MASS.—The Cape Cod Institute of Music, Inc., founded in 1937 by Martha Atwood Baker, former Metropolitan Opera soprano, starts its summer session here on June 16.

A 12-week session in music will be conducted in three groups, from June 16; from July 26 and from June 30. In ballet an eight-week session will extend from June 30 to Aug. 23. A similar session is to be held in drama.

The Mozart Festival this year will be on July 24, 25 and 26. In residence will be 19 first desk men, graduates of the National Orchestral Association with Jo Hawthorne as conductor. In addition to participating in the festival and giving instruction, they will give concerts on Cape Cod. A student orchestra also will be organized.

The curriculum is devised to provide preparatory instruction; a general course, divided in junior and senior sections, and normal work for teachers and advanced students desiring to enter the teaching field; a collegiate course for candidates for the bachelor of music; special courses in particular branches; and graduate work for holders of the bachelor of music degree.

The faculty, in addition to Mme. Baker includes Bown Adams, Alta Atwood, Jeanne R. Boylen, Camilla Castiglioni, Hazel Blake French, Violette Hembling, Ilse Huebner, Charles A. Kaeselau, Frank Roland Keedy, E. George Kunovitch, Irene Mittelsdorf and Charles Vical.

Powell Entertains Flutists of Stokowski's Orchestra

Verne Q. Powell, prominent flutist and flute-maker of Boston, recently was host to Sylvia Rudermann of Los Angeles, Albert Tipton of Tulsa, John Krell of Michigan, and John Bitter of Miami, at his Boston studio. These young musicians comprise the entire flute section of Leopold Stokowski's All-American Youth Orchestra. Mr. Bitter is also associate conductor of the organization. The occasion was the date of the orchestra's Boston appearance.

New Radio Series

BOSTON.—A new transcribed radio series, Fun with Music, with Dr. Sigmund Spaeth as author and commentator, has been issued by Kasper-Gordon, Inc. It is arranged in 26 recordings for the use of musical merchants.

Dr. Spaeth discusses, with illustrations, fun with the piano and other instruments, with singing, composing and in arranging musical games. There are thumb-nail biographies of important composers, a dictionary of musical terms and a quiz on important facts in music.

Putnam Aldrich Joins Faculty at Berkshire Music Centre

BOSTON.—Following the completion of the season of the Boston Society of Early Music, of which he is co-founder with Alfred Zighera, Putnam C. Aldrich, harpsichordist, is preparing to undertake his work on the faculty at the Berkshire Music Centre at Tanglewood, this summer.

Three concerts were sponsored this season by the society and were presented by the Boston Society of Ancient Instruments in which Mr. Aldrich is the harpsichordist. Olga Averino, soprano, and Elisabeth Wysor, contralto, were the assisting soloists.

Delzell New Director at Avon Old Farms

CAMBRIDGE, MASS.—Frederic E. Delzell, pianist-conductor, for the last four years director of music in the Winchester Schools, has been appointed music director at Avon Old Farms, Avon, Conn., a preparatory school for boys. This will not interfere with his engagements as guest conductor of orchestras or his piano recitals, he said. Mr. Delzell has been re-appointed for the fourth consecutive year as director of music at the Eagle's Mere spring college conference. Due to the uncertainties of the draft, he had to defer until next season his plans to conduct in New York. He is now in a deferred classification and is planning to continue his teaching and professional engagements.

Heinrich Gebhard Continues Teaching During Summer

BOSTON.—Henrich Gebhard will continue teaching at his Brookline studios from July 5 to Aug. 15. His regular season concludes on June 30. During the season Mr. Gebhard was heard in recitals in several New England cities including Gardner and Beverly, Mass., and Keene, N. H., and was soloist in his own Divertissement for piano and orchestra, in Jordan Hall here with the Women's Symphony Orchestra conducted by Alexander Thiede. He also presented three lecture-recitals for the Waban Woman's Club and repeated them in three other towns. Mr. Gebhard was soloist at the annual reunion of Roxbury Memorial High School Alumni Association.

Egon Petri in Benefit Concert For Holland Relief Fund

Egon Petri on May 18 gave a benefit program in Symphony Hall, Boston, for Holland Relief and the Queen Wilhelmina Fund, Inc. He was presented by the Women Volunteers for the fund who last year took over his June 28 appearance at the Pops concert for this same purpose. Dr. and Mrs. Petri motored from their Ithaca home where he is a member of the Cornell faculty.

Leonard Stocker in Operas

Leonard Stocker, baritone, appeared in Benjamin Britten's opera Paul Bunyan, under the baton of Hugh Ross at Columbia University during the week of May 5. Recently he appeared in Gianni Schicchi, presented in Carnegie Hall by the National Orchestral Association, Leon Barzin conducting.

In addition to broadcasting over WNYC recently, Mr. Stocker also appeared as soloist at the opening of the D. A. R. National Congress in Washington, D. C.

KURT BAUM IMPRESSIVE

What the Press says:

TURIDDU IN "CAVALLERIA RUSTICANA"

With the St. Louis Grand Opera Association

"Kurt Baum's Turiddu was the embodiment of misguided and irresponsible youth. Tragically effective was his farewell to Mama Lucia."

(*Harry R. Burke, St. Louis Daily Globe-Democrat, April* 27th, 1941.)

"A voice of heroic proportions."

(*Thomas B. Sherman, St. Louis Post Dispatch, April* 27th, 1941.)

RADAMES IN "AIDA" WITH THE

New England Opera Company at Worcester, Mass.

"Mr. Baum was an impressive substitute for Martinelli. He sang the aria 'Heavenly Aida' in true, clear tones. His inflections were sensitive, his command of tonal increases and decreases impressive."

(*Raymond Morin, Worcester Daily Telegraph, May* 3rd, 1941.)

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Philadelphians Close Season

PHILADELPHIA.—The Orchestra closed its season with a program chosen by votes of the subscribers. The winning numbers were Brahms' symphony No. 1, Debussy's Afternoon of a Faun and Death and Transfiguration by Strauss. To these Mr. Ormandy gave some of the finest readings of the season. Unfortunately from twenty-five to forty latecomers interrupted the symphony after the first movement. Mr. Ormandy spoke a few words of farewell for the summer.

Other recent concerts of the Orchestra featured Lawrence Tibbett as soloist in arias from The Masked Ball and Otello, and music from Bach's St. Matthew Passion and Handel's Judas Maccabeus. Orchestral numbers were a unique work by Villa-Lobos for cellos only, Harl McDonald's Symphony No. 1, The Santa Fé Trail; Sibelius' Pohjola's Daughter and a Strauss waltz. On later programs Wagner's Prelude to Parsifal, Hindemith's Mathis der Maler, and the Tchaikovsky Pathetique symphony were the features.

A recital of more than ordinary merit was given by Boris Koutzen, violinist, assisted by his wife, Inez Koutzen, at the piano. It was one of the faculty concerts of the Philadelphia Conservatory of Music, Maria Ezerman Drake managing director. Mr. Koutzen showed technic of noble proportions but never paramount, artistic interpretations, exquisite gradation of tone, and true musical feeling for each composition. Mrs. Koutzen lent fine support throughout.

Maynor in Recital

Dorothy Maynor, soprano, was presented in recital in the Academy of Music, recently by Emma Feldman, with Arpad Sandor as accompanist. Miss Maynor's beautiful voice was especially delightful in songs of Strauss and Negro Spirituals.

The Students' Opera Company, under the direction of Diana Irvine, has been presenting operas in concert form in the past few months at the Wellington, with notable success. Hubert Vance Taylor is the narrator, and Mary Miller Mount accompanist. The last one to be given was Cavalleria Rusticana, with the following members participating—Syran Hagopyan and Johanne Ridpath, Martha Deknatel, Sherwood Angelson and Joseph Kotzin.

M. M. C.

EUPHEMIA GIANNINI GREGORY presented her Curtis Institute voice students in recital there recently. Participating were Gordon Sayre, tenor; Eleanor Murtaugh, soprano; Donald Coker, tenor; Doris Luff, soprano; Donald Hultgren, tenor; and Muriel Robertson, soprano. Eugene Bossart was at the piano.

ELLEN BALLON, pianist, is concertizing this season under the management of Willmore & Powers. Rafael Joseffy, Alberto Jonas and Josef Hofmann were Miss Ballon's mentors in music.

Philadelphia Conservatory Gives Degrees at Commencement

PHILADELPHIA.—The Philadelphia Conservatory of Music, Maria Ezerman Drake, managing director, held its 64th Commencement Exercises and Concert in the Bellevue-Stratford ballroom on May 26, before an overflow audience. The concert opened with the singing of the Bach chorale, Now Let All the Heavens Adore Thee, by the Conservatory Chorus and the audience, Dr. Clyde R. Dengler conducting.

The Conservatory Orchestra under the able direction of Boris Koutzen, acquitted itself creditably in its playing of the Allegro from Vivaldi's Concerto Grosso in D minor, and the Siegfried Idyll by Wagner. It also accompanied little Nadia Koutzen, violinist, in a solo, and for the Two Violin Concerto by Bach, played by Julia Gabinet and Stephanie Palmer. Pianists appearing were Thomas Brockman, Paulena Carter, Jane Jurrjens, John Cowell, and Dorothea Flanagan, who showed individuality and excellent technic.

Owing to the indisposition of Dr. Olga Samaroff, Oscar Wagner, dean of the Juilliard School, gave the address in her place. The diplomas and degrees were presented by Dr. Willem Ezerman, president. The following received teacher's diplomas in piano: Joseph Paul Arcaro, Alice A. Birchall, Roberta Levering Spencer, Virginia Hope Wirth, and Sister Mary Clare, S. M. The degree of Bachelor of Music was conferred upon Joseph Paul Arcaro, Jane Price Beyer, Alice A. Birchall, Felice D'Antbourg, Eleanor Lippincott Krewson, Herman Gustav Liebenthal, Jr., Georgianna Romig, Roberta Levering Spencer, Virginia Hope Wirth, Catherine Louise Zehring, Sister M. Agnes Loyola, S.S.J., Sister Cecilia Francis, S.S.J., Sister Fenton Marie, I.H.M., Sister Maria Assumpta, I.H.M. (cum laude), Sister Marita Cecilia, I.H.M., Sister Mary Cecil, I.H.M., Sister Mary Clare, S.M., Sister Therese Marie, I.H.M. The degree of Master of Music was received by Thomas William Ingram and Vincent Persichetti.

During the season 1940-1941, the D. Hendrick Ezerman Foundation Scholarship was held by Thomas William Brockman and Dorothea Flanagan; the Samaroff Scholarship by John Cowell and Jane Jurrjenes; the Hood Scholarship by Paulena Carter, and the Stolp Scholarship by Raymond Taylor. Brockman is the winner of the 1941 Youth Contest with the Philadelphia Orchestra.

M. M. C.

Toscanini Flies to Argentina for Concert Series

Arturo Toscanini left by Pan American Clipper from Miami on June 6 for Buenos Aires, where he will conduct a series of symphony concerts. Mrs. Toscanini accompanied him.

Riverdale Country School Students Hear "Swing Symposium"

A forward-looking note in the musical education of American youth was introduced recently by co-directors Mr. and Mrs. Richard McClanahan, of the Riverdale School of Music, when they arranged and executed a symposium on "swing" music for the benefit of 400 enthusiastic boys and girls and about a hundred parents and faculty members of the Riverdale Country Schools.

Barry Ulanov, associate editor of Metronome, and editor of Listen (former editor of Swing magazine), led the symposium, tracing the evolution of swing. The music was provided by six musicians headed by Teddy Wilson, piano, a pupil of Mr. McClanahan, and "Red" Allen, trumpeter. The other four, drawn from the Wilson and Allen bands, included J. C. Higginbotham, trombonist; J. C. Hurd, drummer; Edmond Hall, clarinet; and Billy Taylor, bass.

Chautauqua Society Meets

Susanne Fisher, Metropolitan Opera soprano, with Harrison Potter, official accompanist and Georges Barrere, flutist, provided the program for the eighth annual dinner of the Chautauqua Society of Greater New York on May 17. Dr. Edgar J. Fisher, president, was toastmaster. Speakers were James G. McDonald, president of the Brooklyn Institute, S. K. Ratcliff of England, and Dr. Arthur E. Bestor, president of the Chautauqua Institution. Mrs. Julien Richmond and Mrs. Potter were co-chairmen of arrangements.

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DOROTHY SARNOFF,
soprano, was soloist on May 23 at Cornell University, Ithaca, N. Y., at the concert for the retiring director of the university orchestra. Miss Sarnoff appeared at the request of alumni and the orchestra included many graduates, among them Hendrik Van Loon, in the violin section, and school music directors.

Concerts for Youth

Baltimore NYA Orchestra Plays in High Schools

BALTIMORE, MD.—All of the senior and junior high schools of this city are being given regular weekly concerts, running one hour, by the recently formed NYA Orchestra, according to an announcement just made by Frederick R. Huber, director of NYA musical activities in the State of Maryland. Mr. Huber states that this is the first time an NYA orchestra has given such a series of regular concerts in the public schools. A different school will be visited each week and short explanatory talks will precede the concerts.

There are 37 members in the orchestra, ranging in age from 16 to 24 and including both boys and girls. Not only do the youngsters receive, according to Mr. Huber, instruction in orchestral playing under its principal conductor, Bart Wirtz, but there are also classes in musical analysis and the technic of copying music. Also, each member of the orchestra rotates as guest conductor of the group and thus learns how to handle the batôn.

Mr. Huber is also forming another group of young Negro musicians which will also function under NYA auspices along similar lines. GUSTAV KLEMM.

Eisenberg Opens New Violoncello School

Casals Tradition Inspires Millburn, N. J., Institution

With Maurice Eisenberg as director, the Paper Mill Playhouse at Millburn, N. J., houses the new American Violoncello School.

"The Playhouse," said Mr. Eisenberg, "is situated in the picturesque Watchung Mountains, three minutes from the railroad station and within one hour of Carnegie Hall. Facilities, however, are available for students who wish to make their home in Millburn.

"Instruction at the school," he continued, "is primarily for the cellist. One of my chief desires is to pass on to the students the traditions of my friend and teacher, Pablo Casals. The influence of Casals has revolutionized cello playing, something which I believe is largely responsible for bringing it into its own as a solo instrument."

Before the Spanish War, Casals planned to establish a school at Barcelona with Mr. Eisenberg as head of the cello department. The school at Millburn is the out-growth of that idea. Mr. Eisenberg, prior to his return to America in 1940, for the preceding ten years had taught the Casals class at the École Normale de Musique in Paris.

MAURICE EISENBERG
(left) in Paris with his friend and teacher, Pablo Casals.

Mr. Eisenberg stated that summer classes for teachers will be conducted at the school and that there also will be courses in all grades and in related subjects essential to cellistic development. Local facilities provide pupils with ensemble experience in a symphony orchestra. Chamber music groups also are formed to familiarize students with the part the cello plays in that literature.

Mr. Eisenberg has as his Board of Patrons at the school, Pablo Casals, Fritz Kreisler, Yehudi Menuhin, Gregor Piatigorsky, Joseph Szigeti, Nicolai Sokoloff, Olga Samaroff-Stokowski, Russell B. Kingman, Antoinette Scudder, Frank L. Carrington, Pierre Monteux and Mrs. Thomas A. Edison.

In addition to his activities as director of the school, Mr. Eisenberg now is appearing in concert under the management of WGN. Last season his tour took him from coast to coast, appearing both in recital and as soloist with orchestras.

Kurt Baum Sings Rhadames in Worcester Opera Performance

WORCESTER, MASS.—Substituting for the suddenly indisposed Giovanni Martinelli, with whom he has been appearing in opera in St. Louis, Kurt Baum scored a personal success when he sang the role of Rhadames here with the New England Opera Company of Boston. Mr. Baum, who had not done the part since last season, had barely 24 hours' notice but sang it with assurance, dramatic fervor and complete understanding. The 33-year-old Czecho-slovakian tenor, who recently returned from a South American tour and who formerly sang with the Chicago Opera Company, was impressive in his delineation of the role. Irida Pilla was the Aida and Marie Powers the Amneris. Others in the cast were Helen Chapman, Giuseppe Gozzie, Ciriacos Aslandis, Lorenzo Alvary and Paul Franke. Alfredo Anzalone conducted. Students of Worcester Polytechnic Institute and Becker College, the alumni of which sponsored the opera, provided the large chorus.
N. T. W.

Josephine Antoine Guest of Colorado University Alumni

Josephine Antoine, Metropolitan Opera soprano, was among the guests at the annual dinner on June 5 at the Hotel Lexington, New York, of the alumni of the University of Colorado. Miss Antoine had just returned from the campus of the university at Boulder where she gave a joint recital for the Student Scholarship Fund and Boulder Chapter, Bundles for Britain. She holds the only Master of Fine Arts in Music degree awarded by the University.

Castagna Flies to South America For Operatic Engagements

Bruna Castagna, leading contralto of the Metropolitan Opera, left LaGuardia Field recently by plane for South America where she appears during the opera season at the Colon Theatre in Buenos Aires and the Municipal Theatre in Rio de Janeiro. Mme. Castagna's Carmen is especially well known in South America and she will sing this and other roles. She had recently returned from an engagement in Havana in Carmen and Il Trovatore.

When she returns in October, Mme. Castagna will start on a tour booked by Columbia Concerts Corporation and fulfill operatic engagements.

Balogh Works Heard in Radio Performances

Five new songs by Erno Balogh were sung by Olga Forrai on April 11 over WQXR. The same station presented the first performance of Mr. Balogh's new orchestral suite, From Morning to Midnight, under the baton of Eddy Brown on April 22. The orchestral suite was performed again over the same station on June 10.

Barere in Stadium Under Mitropoulos

Simon Barere will be soloist tonight (June 15) at the pre-Stadium Concerts season inaugural with the New York Philharmonic, Dimitri Mitropoulos conducting, in the Lewisohn Stadium, New York. He will play the Liszt piano concerto in E flat major. The program also includes the first Stadium hearing of Shostakovitch's fifth symphony.

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Will devote his time next season to private teaching in New York and as accompanist on tour.

From June 15 to September 15 Mr. Kaufman will be in Hollywood and teach solo piano and accompanying. He also will coach singers and instrumentalists. Several of his students from the East are arriving to work with him on the Coast.

[A member of the piano faculty of the Curtis Institute of Music from 1924 to 1941]

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—Nena Benitez in Diario de la Marina

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Rochester Fetes Francescatti

ROCHESTER, N. Y.—The brilliant young French violinist, Zino Francescatti, scored a triumph with the Rochester Philharmonic, Jose Iturbi conducting. The audience rose to its feet after Francescatti's electrifying performance of the Paganini concerto. He also played Mozart's Concerto No. 3. Orchestral works were by Schubert, Franck and Mozart.

The Philharmonic later played nine concerts under Iturbi in Ohio, West Virginia, North and South Carolina, Virginia, and Delaware. The Civic Orchestra gave two concerts under Guy Fraser Harrison.

Piano Quartet Featured

On its return the orchestra ended its 1940-41 season with a program which included a piano quartet composed of Harold Bauer, Rudolph Ganz, Eugene List, and Charles Naegele in Bach's Concerto for four pianos and a suite of Spanish dances by Manuel Infante. The enthusiastic audience demanded repetition of the last movement of both compositions. Mr. Ganz was soloist in two movements from his Piano Concerto in E flat major. Harrison, filling in for Iturbi at the last minute due to the Spanish pianist's sudden illness, conducted with authority.

The final two events in the artist series presented by the Rochester Civic Music Association were a performance of the Ballet Russe de Monte Carlo and a Lieder recital by Lotte Lehmann. Both were presented in the Eastman Theatre. The colorful dances of the Ballet Russe always attract a capacity audience.

The Lotte Lehmann recital was one of the most enjoyable concerts of the season. Paul Ulanowsky's sympathetic accompaniments added much. L. F.

Peabody Opera Class Sings Martha in English

BALTIMORE, MD.—The Opera Class of the Peabody Conservatory of Music presented one of the most ambitious productions in the history of this venerable institution when it gave a performance of Flotow's Martha at the Maryland Theatre before a large and highly enthusiastic audience during the late winter term. This was the first time the Opera Class of the Peabody had ever given a performance outside of the conservatory itself, a move made, according to Dr. Otto Ortmann, director of the Peabody, because of the general all-around opportunity for more professional work.

The Students' orchestra, conducted by Stanley Chapple, recently appointed to a post on the faculty, deserves much of the credit for the performance. His tempi never dragged, there was sparkle to the rhythm and sympathetic support for the singers. This credit Chapple must share with the skilled Dr. Ernst Lert, director of the Opera Class and in charge of the production. Bessie Evans was in charge of the ballet.

The five principal roles were well-sung and, for the most part, capably acted by students of the opera class. Margaret Besler was Lady Harriet; Olga Grether, the Nancy; Robert Beam, the Lionel; and A. Russell Slagle, the Sir Tristram. Richard Sharretts pleased the audience as the lumbering Plunkett. The chorus gave a real lift to the ensemble scenes. The production was done with a new adaptation by Richard Lert, the English libretto being by Vicki Baum and Ann Ronell. GUSTAV KLEMM

Emma Beldan in Title Role of Louisville Secret of Suzanne

LOUISVILLE, KY.—Wolf-Ferrari's Secret of Suzanne, with Emma Beldan, New York soprano, in the title role, was presented at the Columbia Auditorium here recently under the auspices of the University of Louisville School of Music. Miss Beldan won personal success for her clear, rich soprano and her sensitive delineation of the role. Fletcher Smith of this city as the Count, and Jules Rigoni of New York as the servant, also were repeatedly recalled. Ruth Cumbie Smith and Robert S. Whitney, at two pianos, furnished the accompaniment.

The program was opened by a concert in which Miss Smith, Mr. Whitney, Corneille Overstreet, Dorothy Lewis, and Dwight Anderson, pianists; Mr. Smith, baritone and the University Orchestra, E. J. Wotawa, conductor, participated.

Hotchkiss School Concerts

LAKEVILLE, CONN.—Monthly concerts for student audiences are given at Hotchkiss School. No tickets are on sale to the general public.

Winston-Salem Applauds Brailowsky in Recital

WINSTON-SALEM, N. C.—Appearing in the Civic Concert Service series here, Alexander Brailowsky, pianist, displayed a rare ability to project his musical material to the appreciative audience. A Vivaldi concerto, his opening number, not only revealed dramatic feeling and vital rhythmic sense but gave his prodigious technic opportunity for display. A group of Scarlatti works reflected the charm of this composer, and Beethoven's Moonlight sonata came forth with lyric expressiveness. Brailowsky's mastery of Chopin's style won applause, and two contrasting items, Ravel's Ondine and De Falla's Ritual Dance were admirably set forth. Liszt's Sixth Hungarian Rhapsody brought the program to a close in virtuoso manner. M. P. N.

Coolidge Foundation Honors Frank Bridge's Memory

WASHINGTON, D. C.—The Elizabeth Sprague Coolidge Foundation in the Library of Congress sponsored a memorial concert for Frank Bridge, English composer, who died recently. The program, in the Coolidge Auditorium of the Library, consisted entirely of Bridge's music and included the string quartet in G minor, sonata for violin and piano, and sextet for strings. The artists heard were the Coolidge Quartet, Rebecca Clarke, viola; Sterling Hunkins, cello; and Frank Sheridan, piano.

Bridge was closely associated with Mrs. Coolidge and the Foundation and many of his most important works were dedicated to her. A number of his original manuscripts are in the possession of the Music Division of the Library. G. K.

Triboro Opera to Open

As the first of twelve Sunday performances of opera at Triboro Stadium, Randall's Island, New York City, Aida will be given on June 22. The cast will include Mobley Lushanya, Sydney Rayner, Carmela Ponselle and Mostyn Thomas.

Active as Conductor

Gena Branscombe Directed Choruses at Conventions

GENA BRANSCOMBE

Gena Branscombe, composer - conductor, directed the National Golden Jubilee Chorus of 1,000 voices at the fiftieth annual meeting of the General Federation of Women's Clubs, in Atlantic City. The program included Hymn of Dedication by Edgar Stillman Kelley; Time of Parting, Henry Hadley; April, Annabel Buchanan; The Year's at the Spring, Mrs. H. H. A. Beach; and featured At the Postern Gate, by Miss Branscombe, sung by John Gurney, who with Emily Roosevelt, and Mary Frances Lehnerts were the assisting artists. The Artisan by Harriet Ware had Mr. Gurney as soloist.

Miss Branscombe has included among her conducting activities the annual concert of the Branscombe Choral in Town Hall featuring an American program on which the finale from Act II of Miss Branscombe's The Bells of Circumstance was performed. She also directed the Music Festival of Massachusetts State Federated Women's Choral Clubs in Boston.

George Leyden Colledge Artists Conclude Season

Martha Daughn-Locker, Hollywood soprano, is now under the management of George Leyden Colledge. Miss Locker recently gave a Town Hall, New York recital.

Lucielle Browning, mezzo-soprano of the Metropolitan Opera, has returned from the South following an appearance at Greenville, N. C.

Jarna Paull, soprano, who has appeared with the Chicago Opera Company and formerly with the Metropolitan Opera, is concluding her 1940-41 season in Chicago.

Grace Leslie Observes Anniversary at Church

The tenth anniversary of Grace Leslie as soloist at the Community Church, New York City, was observed by a special service on April 27. The Community Choral Group was augmented to 40 voices. Miss Leslie and the chorus presented the musical program which included the first hearing of an anthem by Clifford Demarest, organist. The Rev. John Haynes Holmes, minister, spoke on Music, Art and Literature and how these may be preserved.

EMMA BELDAN AS SUZANNE,

Fletcher Smith as the Count and Jules Rigoni as the servant in Wolf-Ferrari's Secret of Suzanne, as staged by the University of Louisville School of Music.

Chicago Begins Summer Music

(Continued from page 9)

New Orchestra Bows

The Illinois Symphonic Ensemble, a new Illinois music project, made its first bow under the leadership of Leo Kopp in a concert in Kimball Hall. The organization will play many novelties during its series of eight Monday evening programs. At the initial concert a Bach Brandenburg Concerto was performed as originally scored, for small orchestra and two recorders, with Mr. and Mrs. David Dushkin as soloists. The Ensemble introduced here the Suite for Strings from Purcell's opera King Arthur, arranged by Julian Herbage; the Bela Bartok Divertimento for Strings and Aaron Copland's Quiet City. In the Bach Concerto the violin soloist was Irving Ilmer, who toured South America last year with Stokowski's All-American Youth Orchestra. At the second concert we heard for the first time Stravinsky's Apollon-Musagète, Benjamin's Britten's Sinfonietta for chamber orchestra and Hamilton Harty's A John Field Suite.

Business Men's Orchestra Closes Season

Since its foundation twenty years ago the Chicago Business Men's Orchestra has occupied an enviable place among amateur organizations. In the final concert the 115 men performed compositions by Berlioz, Goldmark and Herbert efficiently under the baton of George Dasch. The soloist of the night, Carol Silver, who had won the honor of this appearance in competition, made a hit with her performance of the Beethoven C minor Concerto. Miss Silver, who hails from the class of Howard Wells, played beautifully. Her singing tone made the concerto a series of poetic, colorful episodes. The audience reacted warmly to the soloist.

Westervelt Vocal Ensemble Scores

Chicago has a nucleus of choral societies that can hold their own with the best in the land. One of these is indisputably the Westervelt Vocal Ensemble, which under the conductorship of Louise St. John Westervelt captivated a large audience in the Cordon Club by the beauty of fresh voices. The gifted leader has taught the ten young ladies that beautiful singing, clear enunciation, perfect attacks and pitch are essential. The concert was enhanced further by well thought out performances of the Gluck-Saint-Saëns Caprice d'Alceste, Debussy's Reflêts dans l'eau and Violes, and Chopin's Scherzo by Robert Macdonald, a pianist of ability.

Other Choral Events

The Chicago Bach Chorus, under the baton of Theodore Lams, has deteriorated these past two seasons, if one takes as criterion its indifferent showing in its Bach spring festival concert in Orchestra Hall.

On the other hand, the concert of the Chicago Welsh Male Choir in the same locale afforded new opportunity of hearing sixty well-trained singers under the leadership of Robert Gomar Jones. Sonia Sharnova and Henrietta Chase, members of the Chicago Opera, and Charles Fredericks, the assisting artists, contributed much in making the concert an artistic success.

William Miller in Recital

William Miller, popular Chicago artist, was presented in his first recital here in ten years by Bertha Ott at the Goodman Theatre, where he delighted a gathering by the beauty of his tenor and the nobility of his vocal address. Mr. Miller should give an annual recital here, for he is uncontestably a peer among resident tenors.

Photo by Maurice Seymour

KATHRYN WITWER AS DONNA ELVIRA, in the Chicago Opera Company's performance of Don Giovanni. In addition to her regular radio programs, Miss Witwer has appeared as soloist with the Chicago Symphony, in the Brahms Requiem, at the Annual Music Festival at Cornell College, Mount Vernon, Ia., and in recital in Indianapolis, under the sponsorship of the Tri Kappa Sorority.

Devries Spring Festival

Annually Mrs. Herman Devries presents her juvenile students in the Congress Hotel Florentine room. The recital this spring brought forth an array of gifted youngsters ranging in age from ten to sixteen, some of whom have already appeared publicly with symphony orchestras, opera companies and in recitals of their own. The talent heard was of outstanding merit, but space forbids giving each participant individual praise. Marylin Huneyager, Thelma Katz, Audry Rothstein, Mary Orofino, Arthur Miller, Jimmy Nerad, Patricia Finn, Marie Therese Gallagher, Keith MeKeon Smykal, Florence Ward, Grace Lillyholm, Juanita O'Neill, Stephanie Dale, Dorothy Grahm, Florence Kurke, Vera Tomici, LaVerne Baley and Mary Feero, each reflected credit on their able mentor, who played accompaniments and prefaced the appearances with remarks.

Freda Trepel in Radio Piano Recital

Freda Trepel, who made a sensational debut in the Young American Artists Series last year, recently returned with an all-new program under the same auspices at Curtiss Hall. A product of the class of Rudolph Ganz, Miss Trepel has grown considerably in her art since last heard. She plays with a sure and facile technic and a tone of beauty even in stressful dynamic passages. Throughout her well-built program she stirred the audience to a high point of enthusiasm. Le Festin D'Esope by Alkan, a contemporary of Chopin, was played on this occasion for the first time here and impressed especially as a show piece.

(Please turn to page 54)

Support Youth Events

Trenton Symphony and Opera Show Gains

TRENTON, N. J.—The plans of the Trenton Symphony for next season tentatively call for eight or ten evening concerts in double series as well as six Youth Concerts. The latter are made available to the young people through the establishment of a memorial foundation by a prominent family. At least half of the concerts will feature outstanding guest artists whose names will be made known later in the season. Ossy Renardy, violinist, and Elisabeth Rethberg, Metropolitan soprano, were the soloists for the final concerts of this season. Guglielmo Sabath is the conductor.

The Trenton Opera Company, which began this year with three performances, has been a great financial success. The tickets for six Symphony Concerts and three opera performances are sold for as little as $5.50 for the series. Michael Kuttner is the musical director, and John E. Curry the executive director.

F. W.

Sioux Falls Players Aid South Dakota Music

SIOUX FALLS, S. D.—The Augustana Symphony, of fifty-four players, is under the direction of Richard J. Guderyahn. The concerts at home are usually augmented by several programs in other communities. The A Cappella Choir, conducted by Dr. Carl R. Youngdahl, is another very active organization in this city.

Aberdeen has numerous local activities centering around schools, clubs and organizations. The Central High School Orchestra, Band and A Cappella Choir are active. Leopold Rutter is conductor of the orchestra, which is heard in two annual concerts. In the summer the Aberdeen Municipal Band gives weekly evening concerts under the baton of Joe Goodrich.

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Hollywood Looks To Opening of Bowl Concerts

Other Hollywood Stories, Pages 5, 7, 8, 9, 36

By RICHARD DRAKE SAUNDERS
Musical Courier Bureau
Hollywood, Calif.

The season of touring artists ended happily in the Philharmonic Auditorium May 2 with Josef Hofmann's superb piano artistry and superlative interpretative finesse. The Bach-Liszt Chromatic Fantasy and Fugue and Beethoven Sonata, Op. 31, No. 3, combined tenderness and fervor, freshness of thought and maturity of expression. A second group was devoted to Chopin, its loveliness tinged with a hint of melancholy. Hofmann has so seldom played music of contemporary import here that the final group came as a delightful revelation, consisting of Rachmaninoff, Medtner, Scriabin and Ganz works. A touching tribute to a renowned colleague was the encore presentation of a Nocturne and Minuet by Paderewski. He also included a charming new-old Elfenspiel by Karl Heymann.

Brahms Chamber Cycle Opened

A beautiful performance May 9 opened the series of concerts presenting the complete chamber music of Brahms in Bovard Auditorium at the University of Southern California under the joint auspices of the Elizabeth Sprague Coolidge Foundation. The Coolidge Quartet, William Kroll, Jack Pepper, Nicolas Moldavan and Victor Gottlieb, were joined by Thomas Petre, viola, and C. Warwick Evans, cello, giving the Quartet in C-minor, Op. 51, the G major Quintet, Op. 111, and the opulent Sextet in B flat, Op. 18.

California Composers Featured

Progressive modern music by Southern California composers held the interest of a musicianly audience in the Women's Athletic Club May 16 under the joint auspices of Pro-Musica and the Crescendo Club, in cooperation with the League of Composers of New York.

MR. and MRS. GEORGE SZELL
on their way to the Pacific Coast where Mr. Szell conducts for the second time at the Hollywood Bowl on July 10 and 17. Returning, he appears at the Ravinia Festival on July 29 and 31 and Aug. 2 and 3. He has been engaged by the Los Angeles Philharmonic to conduct concerts next season on March 12, 13, 26, 27 and April 9 and 10.

Combining secure craftsmanship, rhythmic virility and polished style, Joseph Achron's four-movement Sextet for Wind Instruments, Op. 73, made a distinct impression. For wind quintet were an intriguing Movement by George Tremblay and a tripartite Quintet by Adolph Weiss, done with skill in individual idiom.

Rowland Leach and Paul Pisk played the former's Second Sonata for violin and piano, a work of romantic impetus and musicianly expression. Ingolf Dahl's piano virtuosity and opulent tone made much of a well written Sonata by John Lessard and two clever piano pieces by Gerald Strang.

Richard Tetley-Kardos revealed himself a young pianist to be reckoned with in his Biltmore recital May 13. A firm tone of singing quality was backed by temperament and poetic imagination. His delivery of the Beethoven Sonata, Op. 111, held some arresting moments, and his Chopin group was well turned. A modern group included three Preludes and a Scherzo by Seth Felt and items by Debussy, Poulenc and Scriabin.

An excellent Sonata for two violins alone by Miklos Rozsa received its first hearing at a Chapman College concert May 13, admirably performed by Robert Pollak and Jeanette Fischer, proving a work of intrinsic beauty and skillful development. Pollak also conducted the small orchestra in a Tchaikovsky Serenade and items of Handel and Mozart.

Ellis Levy Leads String Ensemble

Pianistic talent and appealing tone were shown by Virginia Wright Smith, playing the Schumann Piano Quintet, Op. 44, with Ellis Levy's Hollywood Symphonic Players, a group of 32 aspiring string performers in the Burroughs Auditorium, May 15. Levy handled his orchestra commendably in a smoothly flowing Reverie by Homer Grunn, a well written Religioso by Emil Gerstenberger, and his own skillfully made arrangement of a Poulenc Movement Perpetuel.

Operetta Premiere

First American presentation of Paul Abraham's operetta, Victoria and her Hussar, was given by Arthur Spitz in the Mason Theatre May 16, under Theodore Bachenheimer's expert stage direction and Jaye Rubanoff's able conducting. Vicki Campbell made a charming Victoria, with Glen Bard showing an excellent voice as the dashing Hussar. Leonora Rae made an attractive and exotic Japanese maiden. Pamela Caveness, George Eldrege, Herbert Wiere and John Pelletti were the other principals. The music was largely based on Magyar folk tunes.

In piano debut at the Biltmore May 8, Marjorie Noble showed talent and commendable technical facility, though she has yet to mature interpretatively.

Pan-American List

The intent to foster friendly relations through performance of Latin-American music is one to be commended, but it was very poorly carried out by the WPA Symphony in Embassy Auditorium, May 7. The joint sponsors, Native American Composers and Cultura Panamericana, apparently were unable to find music of

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any value, and the program went from Gomez's trite II Guarany Overture to works of less merit, with Gabriel Navarro leading in bandmaster fashion.

Wheeler Beckett undertook to conduct the WPA Symphony in the Beethoven Eroica on May 14 with fair success, also presenting his own romantic Cinderella Fantasy, the Handel-Harty Water Music and Rimsky-Korsakoff's Russian Easter Overture.

Hollywood Jottings

A new orchestra, the Hollywood Woman's Symphony, has begun rehearsals under the leadership of Dan Michaud, with Eunice Wennermark as concertmistress. It numbers at present about 65 players. . . . For younger instrumentalists, a new youth orchestra, The Peoples Symphony, has been started by Leo Damiami.

* * *

Lazar Samoiloff's book, A Handbook for Singers and Teachers, has been accepted for publication by the Theodore Presser Co. A recording to demonstrate vocal principles, will accompany each volume.

* * *

Two pupils of Vladimir Drucker, first trumpet of the Los Angeles Philharmonic Orchestra, have been chosen by Leopold Stokowski for his youth orchestra to tour America.

* * *

Ellis Rhodes, choral conductor and vocal teacher, has affiliated with the Guy Bates Post Academy of Theatre Arts and Music, where he will head the vocal department. Plans are being made for the production of an opera in June.

* * *

Miklos Rozsa, general musical director for Alexander Korda Productions, has written a piano concerto for the forthcoming Merle Oberon picture, Illusions, which has been recorded by Jacob Gimpel. Hans Jaray enacts the role of a noted pianist, and ostensibly plays the concerto in the picture.

* * *

A progressively modern string quartet by Willy Stahl, played by an ensemble headed by Mischa Violin, Achron's Statuettes, skillfully interpreted by Lillian Steuber, Clifford Vaughan's effective Violin Concerto, given by Jeannette Fischer and the composer, and songs by Zador, Rozsa and Saunders, sung by Margaret Phelan and Robert Brink, were on the contemporary music program given recently by the Crescendo Club in the studio of President Samoiloff.

* * *

Charles Wakefield Cadman's First ("Pennsylvania") Symphony was played by the Oakland Philharmonic Orchestra under Orley See on May 13. The composer flew north for the event, following the performance here of his Quintet in G minor given on the Homer Simmons series of Adventures in the Music of America Today.

* * *

The Southern California Symphony Assn. offices have been moved from the Philharmonic Auditorium Building to their former Summer quarters in the Guaranty Building in Hollywood, in preparation for the coming Hollywood Bowl season, to open July 8.

* * *

Helen Traubel is to appear as soloist in the Hollywood Bowl in August. Another soloist will be Yehudi Menuhin. Bruno Walter and George Szell are the only conductors so far announced.

* * *

Edward Earle, child prodigy pupil of Mary Sinclair Taylor, performed his piano composition, Mooda, and works by Mrs. Taylor and Mary Carr Moore, at a program at the Federation of Woman's Clubs headquarters recently.

* * *

The repertoire of the San Francisco Opera for the fall season will be: Rigoletto, Tristan und Isolde, Manon, Don Pasquale, Daughter of the Regiment, Tosca, Mme. Butterfly, Barber of Seville, Tannhäuser, Carmen, Love of Three Kings and Simon Boccanegra. Los Angeles, Pasadena, Portland, Seattle and Sacramento will be visited.

* * *

Susanna Foster, Paramount's 16-year-old singing star, pupil of Gilda Marchetti, has been cast for a co-starring role with Jackie Cooper and June Preisser in Glamour Boy, a story of Hollywood's young actors. Her current screen appearance is in There's Magic in Music, with the National Federation of Music Clubs giving the picture the most wholehearted cooperation ever given to any musical film.

* * *

The latest musical scramble is a beauty. M-G-M has the rights to the music of The Chocolate Soldier, but cannot use the story, based on a Shaw play. The studio also owns the play, The Guardsman, so they are putting the two together as a vehicle for Risë Stevens and Nelson Eddy, with added music by Herbert Stothart and Bronislau Kaper.

(*Please turn to page 36*)

SUCCESSES OF ARTIST PUPILS THIS PAST YEAR

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LEONORE RAE (1½ years' exclusive study — voice development — coaching). Mezzo-Soprano—Sensational hit in "Rose Marie" and "Victoria and Her Hussar."

MARGARET WHITING (2 years' exclusive study—voice production—placement). Contralto—Formerly N.B.C.artist—Now on commercial program, coast-to-coast—Mutual networks.

PATTY FORD (8 months' exclusive study). Soprano—Now making Middle West concert tour—Commercial recordings—Personal appearances.

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HOLLYWOOD

(*Continued from page 35*)

At an informal musicale in the Lido apartments, Martha Daughn - Locker played records made at her recent Town Hall, New York, concert, likewise singing in person. She will prepare programs for a fall tour. Other artists who participated were Max Amsterdam, violin, and Russell Horton, tenor.

* * *

Richard Tetley-Kardos, pianist, is preparing for a fall concert, including several American compositions. Tetley-Kardos has been heard as accompanist to Lotte Lehmann, Tito Schipa, Gladys Swarthout and Wilbur Evans. He recently completed a series of radio appearances.

* * *

Berniece Briggs, well known San Diego voice and piano teacher and supervisor of the Silvergate School of Music, is taking a short vacation in Chicago and Detroit, driving a new car west by way of Seattle and the Pacific Northwest. In Chicago, she will visit her vocal pupil, Greta Rubio, who is preparing a national tour in the fall. She resumes her classes in San Diego on July 1.

* * *

William Caldwell Griffith, Hollywood artists' representative, has signed the Woman's Lyric Club, for their fall engagements. Now included on Griffith's artist list are Merrial Harvo, soprano; Marguerite Bitter, pianist; Mary Lehigh Putnam, pianist, and Leta Nay and Robert, soprano and baritone duo presenting opera scenes in costume, and other leading resident artists.

* * *

Little Edward Earle, child prodigy pianist, played Cadman's Dark Dancers of the Mardi Gras with the composer at a second piano in the studio of his teacher, Mary Sinclair Taylor, on June 2.

* * *

Official choral hosts to the Federation during the biennial are the Ellis-Orpheus and Woman's Lyric Clubs, both conducted by Benjamin Edwards. They will combine to present their director's new work, Restoration, written for the St. Olaf Choir.

* * *

Several engagements resulted from the recent Pagliacci performance by artist students of Mebane Beasley. Ruza Paidar was signed by Warner Bros., and is to appear with the Hollywood Opera Reading Club, as will also Al Whizzen, tenor. Barbara Reeves, soprano, secured engagements with the Ebell Club, Jonathan Club and Uplifters Club.

* * *

Special teacher classes in normal methods will be taken by Lillian Steeb in the summer courses at the Olga Steeb Piano School from June 30 to Aug. 9. On the faculty during the summer also are Olga Steeb, noted concert pianist, Norma Steeb, Creighton Pasmore, Frances Powers, Gertrude Patterson and Lucille Fancher, with Mary Carr Moore in harmony and composition.

* * *

Mary Bran, well known artists' representative, formerly of Paris, has opened an office in Hollywood. Though her work will be national in scope and not restricted to the Western field, Miss Bran declares her opinion that the concert field in Western America is capable of great augmentation.

* * *

Hugo Strelitzer, founder and director of the Opera School at the Los Angeles City College, is an ardent believer in opera in English. In each of his seven presentations, the books have been carefully revised. In 1938, he gave The Marriage of Figaro, in 1939 The Magic Flute, in 1940 Hindemith's Back and Forth, Mozart's The Impresario, and a swing version of The Merry Wives of Windsor, and in 1941 The Bachelor's Maid (Pergolesi's La Serva Padrona) and Don Pasquale.

* * *

Ignace Hilsberg will remain in Hollywood to give master classes in piano this summer. His pupil, Natalie Rose, recently scored in a Biltmore recital. Others of his artist students to appear this season include Anna Winitzki and Nate Hertzam.

* * *

Mary Hobson Crow is working on a book which is the culmination of several years of scientific experiments in the physiological aspects of voice. Several doctors and psychologists have participated in the experiments, which Miss Crow declares will open important new paths in vocal study.

* * *

Fredrik E. Blickfelt is commuting between Hollywood and San Francisco, making the 400 mile trip twice weekly. He spends four days of the week in his Hollywood vocal studio, and three days in San Francisco.

* * *

John Crown is dividing his time between his Hollywood studio and San Diego, where he heads the piano department of the Southern California Institute of Music. His wife and assistant, Sallie Richards Crown, recently returned from a midwest tour.

ERNEST McCHESNEY GREETED at Napa, Calif., by Mrs. A. Riggens, secretary of the Napa Community Concert Association, and David Ferguson, right, organization director for Columbia Concerts Corporation under whose auspices the tenor was presented.

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Seventh Bach Festival Arranged in Carmel

CARMEL, CALIF.—Carmel's seventh annual Bach Festival, extending over an entire week, will take place July 21-27. Gastone Usigli will conduct, and soloists include Alice Mock, Rachel Morton, Elizabeth Ashley, Phyllis Moffet, sopranos; Ruth Terry Koechig, contralto; Russell Horton, Leon Blumberg, tenors; Sten Englund, Ross Worsley, Noel Sullivan, basses; Doris Ballard, Miriam Solovieff, violinists; Luigi Silva, cellist; Elena Guirola Hitchcock, Ralph Linsley, Elinore Pell Sayre, pianists; Arline Joanne Golden, flute; Merrill Remington, oboe; Dr. Frank W. Asper, organist; Alfred Frankenstein, lecturer.

Major Bach works to be performed include the B Minor Mass; Magnificat; Cantata No. 30; Shout for Joy, Ye Ransomed Band; Overture in D Major; Brandenburg Concerto No. IV; Concerto for Violin and Orchestra in E major; Concerto for two pianos; Concerto for four pianos, and a concerto for piano, flute, violin and orchestra.

Two "off-nights" offer music of English composers and of Mozart. The British evening presents Three Fantasias for orchestra, Purcell; Sonata for Cello and orchestra, Eccles; Psalm for six voices and string orchestra, Byrd; Aria from Dido and Aeneas, Purcell. The Mozart evening will offer the Symphony in G minor, Concertante for violin, viola and orchestra, Concerto in D minor for piano and orchestra, operatic ensemble.

The Carmel Bach Festival was initiated and is produced by the Denny-Watrous Management.

"Accent on Youth" In Modern Films

Lillian Rosedale Goodman Artists Heard in Many Productions

HOLLYWOOD. — The Pilgrimage Trail studio on a hill opposite famous Hollywood Bowl occupied by Lillian Rosedale Goodman, voice teacher, has attracted students from many cities from coast to coast. Mme. Goodman, who formerly was active in Chicago, told an interviewer recently of the successes won by a number of her pupils in films and theatre productions, and that more students are knocking at her door to be heard and placed in professional work after they are ready for public singing.

She relates that within seven months after Gloria Warren, 15, soprano, enrolled for voice development and coaching, she was signed on a contract to appear on the screen, by Warner Bros. Her first picture will start shortly.

Olive Major, 13, soprano, had exclusive study with Mme. Goodman for two and a half years, and early this year was signed to sing weekly on Eddie Cantor's program.

Janice Chambers, soprano, had three years' exclusive study, and then was contracted as prima donna soprano for the Meet the People company, and I'd Rather Sing production.

Leonore Rae, mezzo-soprano, after a year and a half of exclusive vocal development and coaching, recently appeared in Rose Marie and Victoria and Her Hussar, at the Mason Theatre.

Margaret Whiting, contralto, had two years' study and is now singing over a hookup on a commercial program. Patty Ford, soprano, has had eight months of study and is now on a concert tour in the Middle West. Howard Ross, tenor, Barbara Page, soprano, and Lee Huntley, baritone, recently appeared with the Los Angeles Light Opera in the Philharmonic Auditorium, and Harriet Bernstein, soprano, was winner in a radio contest.

Mme. Goodman while in Chicago had charge of productions at the Balaban and Katz theatres. R. S.

Rheá Silberta in Hollywood

Rheá Silberta, voice teacher, is in Hollywood. Her artist-pupil, Suzanne Sten, has been starring in the stage production of Rio Rita at the Philharmonic Auditorium in Los Angeles and San Francisco. Miss Silberta returns to New York on July 1 for summer master classes.

SUZANNE STEN,

mezzo-soprano, starred in the title role of Rio Rita when the operetta was presented at the Philharmonic Theatre in Los Angeles during the week of May 19. She now is appearing in the same work in San Francisco at the Curran Theatre. This is Miss Sten's second Coast visit.

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W. S. S. Rodgers, president of the Texas Company, accepts the trophy from Ruth Rishoff, chairman of the award committee, left, as Lily Pons, Metropolitan Opera soprano, looks on.

NBC Photo

Honor Music Patron

Opera Sponsor Receives National Phi Beta Radio Award

About fifteen million listeners in Canada, the United States, Mexico and South America heard the presentation of the Phi Beta National Radio Award recently before the last act of Aida by the Metropolitan, the last opera to be broadcast this year. Ruth Rishoff, chairman of the Award Committee presented it to W. S. S. Rodgers, president of the Texas Company, over NBC's blue network.

Phi Beta, National professional fraternity of music and speech confers an annual radio award to the sponsor, commercial or non-commercial, who contributes the finest radio program for the year in music or speech. The committee on which Carleton Smith, music critic, serves as adviser, bases its decision on a radio poll by the members of Phi Beta in chapters in the principal colleges and conservatories in the country.

The Texas Company, according to this survey, contributed most this season to good music on the air. The annual trophy was designed by the sculptor, Peterpaul Ott.

Columbia Concerts Corporation And Broadcasting System Part

(*Continued from page* 6)

ard Crooks, Jascha Heifetz, Vladimir Horowitz, Yehudi Menuhin, Josef Hofmann, Albert Spalding, Paul Robeson, Helen Traubel, Lotte Lehmann, Bidu Sayao, Helen Jepson, Jose Iturbi, Charles Kullman, Dorothy Maynor James Melton, Risë Stevens, Jussi Bjoerling, Rose Bampton, Salvatore Baccaloni, Bruna Castagna, Rudolf Serkin, Gregor Piatigorsky, Zino Francescatti and many others.

"Columbia Concerts Corporation was formed in the early days of network broadcasting to secure CBS an adequate supply of talent. It has been found that such activity on the part of Columbia Broadcasting is no longer necessary because artists of all kinds are now readily available to all broadcasters.

"The active principals in the associated managements are: Arthur Judson, F. C. Coppicus, Frederick C. Schang, Jr., Lawrence Evans, Jack Salter, Calvin Franklin, Horace Parmelee, Ward French and Andre Mertens, and this major concert business now becomes completely vested in those who started it. Since Columbia Concerts has always been a wholly autonomous unit, the transaction will not affect any of the artists or employees of the various bureaus."

It was simultaneously announced that contracts were being drawn for the sale to the Music Corporation of America of Columbia Artists, Inc., a bureau separate from the Columbia Concerts Corporation, which handles artists in the lighter fields of entertainment and instruction, radio announcers, lecturers and others.

Radio "Withdrawing from Talent Management"

From the point of view of Columbia Broadcasting System, the forthcoming severance of interests with the concert managements was interpreted as a withdrawal of the former from the field of talent management.

Referring to the report of the FCC, the Columbia system stated: "Some criticism has been expressed that Columbia, in buying from and selling to itself, in some instances might not be acting wholly in the interest of the artist. Although Columbia is certain that there never has been an instance in which such criticism was justified, it none the less recognizes that those not familiar with all the circumstances of network broadcasting might be led to believe otherwise."

A network spokesman said that, according to his understanding, the present executives of Columbia Artists, Inc., among which Herbert Rosenthal is executive vice-president, would continue their functions under the Music Corporation of America. Jules C. Stein is president of the latter.

Effects on Concert Field Foreseen

Although it was impossible to assay just what would be the final results of the government's recent investigation of the two chief radio corporations and affiliated musical activities, the present developments seemed the most important in concert management within at least a decade.

Not only were the widely-ramifying New York, Chicago and Coast interests of Columbia Concerts Corporation involved in the dissolution of its bonds with the Columbia Broadcasting System but particularly its far-flung Community Concerts organization with branches in more than 350 cities of the United States and Canada. It also maintains a South American Division, organized within the last few years, which has cooperated with impresarios in that continent in booking tours for artists from the United States.

Margaret Sittig Heard

Margaret Sittig gave a violin recital at Wilson College on April 26 with Frederick V. Sittig at the piano. The program included concertos by Castrucci and Bruch, Delius' Sonata No. 2, and a group of shorter compositions by Sarasate, de Falla-Kochanski, Brahms-Joachim, Tedesco-Heifetz and Smetana.

Aid U. S. Composers

61 American Scores Given By NYA Orchestra in New York

Sixty-one works by American composers were performed by the NYA Symphony Orchestra in New York during the last six months and 18 had world premieres according to Fritz Mahler who with his associate, Robert Hufstader, conducted most of them. Guest leaders were Albert Stoessel, Richard Donovan, Aaron Copland, Philip James and Morton Gould. Howard Hanson conducted on June 8.

Mr. Mahler said that a study of the repertoire of leading orchestras in this country showed the NYA Symphony presented more American music than any other major orchestra.

Contemporary native composers whose works were given the first hearing anywhere included Richard Arnell, Paul Bowles, Henry Brant, Paul Creston, Ferdinand Davis, Emile Enthoven, Alfred Friedman, Mr. Gould, Roy Harris, Henry Cowell, Douglas Moore and George Steiner.

Other native composers represented on the programs of the orchestra included Samuel Barber, Nicolai Berezowsky, John Alden Carpenter, George Chadwick, David Diamond, Percy Grainger, Charles T. Griffes, Howard Hanson, Edward B. Hill, Frederick Jacobi, Mr. James, Oscar Levant, Daniel Gregory Mason, Gian-Carlo Menotti, Quincy Porter, John Powell, Earl Robinson, William Schuman, William Grant Still, Mr. Stoessel, Virgil Thomson, Randall Thompson and Bernard Wagenaar.

Ray Lev in Solo and Ensemble Programs

Ray Lev, pianist, was guest artist at the Dutch Treat Club on May 2. She also appeared at the annual Spring Concert of Adelphi College in Garden City, playing with orchestra the Franck Symphonic Variations and a group of solos.

Miss Lev gave a recital at the Barbizon-Plaza Concert Hall on May 22, assisted by the Phil-Sym String Quartet. The program included Bach's Concerto in D Minor.

Duo-Pianists on Coast

Livingston Gearhart and Virginia Morley, duo-pianists who have been spending several months in California, were recently heard on Mary Astor's radio hour, and in concert in Seattle.

MAX ALTGLASS,

sixteen years tenor of the Metropolitan Opera and teacher of noted artists, will teach at his New York studio on Central Park West two days each week during July and August.

DISCUSSING MEMPHIS OPEN-AIR THEATRE

plans. Left to right: Solon Alberti, Martha Ellen Coxwell, Rose Belz Krieger (whose teacher, Minapearl Taylor, brought her to Mr. Alberti for study); Finley Walker, Mary Jane Watkins, Frances Watkins, Renzo Pagin, who has been the generous patron of this project; Mrs. R. L. Jordan, of the theatre sponsors, and William Holbrook, one of the producers. These artist pupils of Mr. Alberti will be heard in the summer opera there. Mr. Walker sings also with the Wichita Falls (Tex.) Symphony and has been engaged for next season by the Philadelphia Opera Company. Mr. Walker and Frances Watkins were among nine singers engaged for the Philadelphia Opera out of 300 who auditioned.

Institute of Musical Art Graduates 128

Awards Made and Degrees Conferred at Commencement

The Commencement Exercises of the Institute of Musical Art of the Juilliard School of Music were held on May 28, in the Concert Hall, where 128 young musicians were graduated.

The program opened with The Legend of John Henry (a Symphonic Ballad) written by Lamar Stringfield, a former graduate of the Institute. The work is highly imaginative and skillfully orchestrated. This was followed by a brilliant performance of the *allegro con brio* movement of Beethoven's C minor Piano Concerto by Lewis Hamvas.

Derna De Pamphilis sang the aria Come scoglio from Mozart's Così fan tutte, and Richard Anastasio played Saint-Saëns' cello Concerto in A minor. The soloists displayed excellent interpretative qualities and a fine technical equipment.

After an address to the graduates by James P. Warburg, the presentation of the diplomas by Dr. Ernest Hutcheson, president of the Juilliard School, and the conferring of degrees, Willem Willeke conducted the orchestra of the Institute of Musical Art in Liszt's Symphonic Poem, Les Preludes.

Awards were presented by George A. Wedge, dean of the Institute. The two $500 Morris Loeb Memorial Fund prizes went to Lewis Hamvas of the piano department, and Richard Anastasio, cellist of the string department. The Alice Breen Memorial Prize of $50 was awarded to Tracy Silvester of the voice department, and the Harry Rosenberg Memorial Prize to Miriam Woronoff of the piano department.

Myrna Mocklin and Julius Hegyi were the recipients of the Frank Damrosch Memorial Scholarship Fund for having attained the highest averages in all regular courses during the year.

The Institute of Musical Art presented the Spring Concert of the Preparatory Department on May 24. On the program were songs composed by students of the creative classes, sung by a choral group conducted by Belle Julie Soudant. Also heard were piano solos played by Bobby Helps, Five Dances (Tchaikovsky) danced by classes of Nelly Reuschl in Dalcroze Eurythmics, Virginia Passacantando and Doris Pines in two-piano selections, violin solos by Peter Tramontana, a group of songs written in the classes of Mary Louise Sims, and the allegro from Mozart's Symphony No. 12, conducted by Louis J. Bostlemann. Mrs. Elizabeth F. Harris is principal of the department. R. K.

Wagner Plays His Sonatina in Providence Recital

PROVIDENCE, R. I.—Josef Wagner, pianist-composer, gave a recital at the Music Mansion, recently, his first Providence recital since coming to this country. Mr. Wagner, playing in the intimate surroundings of a small hall, proved himself a real "find." His technical competence and sound musicianship made his program a delight, especially in the Chopin group and in his own Second Sonatina, Op. 19. The latter work made a great hit with the audience, especially the waltz movement. VERNE MCCALKINS.

Ralph Hawkes Arrives for Conference Here

Ralph Hawkes, managing director of Boosey-Hawkes, music publishers and concert managers, has arrived here from England and will confer with ASCAP. Mr. Hawkes is a director and the representative of the Performing Rights Society of England, the British counterpart of ASCAP.

Mr. Hawkes will confer with representatives of his company here and will meet the Australian division director, who is coming to New York.

George Hoyen Conducts Lowell NYA Orchestra

George Hoyen conducted the Massachusetts NYA Orchestra at Lowell, Mass., on May 5. The program included Gardner Read's Prelude and Toccata, Juan B. Plaza's Fuga Criolla for string orchestra and a Mozart flute concerto with Harriet West Peacock as soloist.

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NEW YORK JUNE, 1941 No. 3036

Federation Forecasts

All roads lead to Los Angeles for the 22nd Biennial Convention of the National Federation of Music Clubs. The sessions, calling world leaders in many musical fields to the Southern California city from June 18 to 25, will include contests for young artists, forums, addresses, musical events without number.

The vital questions of the day will be debated—notably the "loyalty crusade," inter-American musical cooperation, junior activities, the work of American composers, music in the church, and future of opera.

Folk music in rich profusion will be given by groups from many parts of the country. Professional soloists and orchestras, chamber music and choral programs will further engross the attention of the delegates.

All who can should attend this important gathering of progressive musicians. Musical Courier's representatives will provide news and pictures of the events for those who have duties elsewhere.

—o—

Toward American Unity

Music has always been recognized as a force that has strong appeal. Thus a progressive and far-reaching musical program to consolidate the American people in a united front in the present crisis is both timely and of great potentialities. Such a program is set forth in a joint bulletin by the Music Educators National Conference, the Music Teachers National Association, and the National Association of Schools of Music.

Under the title "American Unity through Music," this campaign is enlisting the efforts of some 45,000 school and college teachers, who are promoting musical programs in schools, civic and community organizations, and in the nation's homes.

The program includes stress upon and singing of national, patriotic songs; encouraging respect for the musical heritage brought to this country by various races; more general use of American folk and pioneer songs; and more attention to worthy instrumental and vocal works by Americans "which possess unique American qualities." The Music Division of the Library of Congress is cooperating in preparing folk music collections available to the public at low cost.

Along with this, there is also a movement for greater familiarity with Latin-American music. An Inter-American Music Day is to be added to the annual celebration of Music Week. The U. S. Department of State and its Division of Cultural Relations are actively participating in the campaign for a closer welding of the nations of this hemisphere. One phase is the exchange of professors, teachers and students between the different countries of North and Latin America, in the fields of music and other arts. The visits of concert artists and orchestras from the United States have played a part in this *rapprochement*, no less than such emissaries as musical films. In the field of short-wave broadcasting, the possibilities have hardly been tapped, though a quickening of the program has been apparent in recent weeks.

The Music Educators National Conference and its allied organizations will carry forward the movement for greater unity and awareness of the national heritage in its summer session at Boston, Mass., June 30 to July 2, in connection with the National Education Association convention. It is also looking forward to its biennial meeting at Milwaukee, Wis., March 29 to April 2 of next year, when further results of its work for "Music in Our Democracy" will be apparent.

The general aim can be set forth no better than in the following paragraph from its broadside:

"In the conflicts between the democratic and totalitarian states, as has often been pointed out, the leaders of the latter, through their power over the forces which influence people, frequently have unquestioned and even fanatical support of their followers. Such religious zeal inspired the proponents of democracy, too, in the great crusading days. It is no wonder, in these times of conflicting reports and flagrant propaganda, that the mind of the individual becomes confused. Hence, in this situation, a courageous and united faith must come through appeal to the hearts, to the emotions, and to the spirit of our people. In this appeal, music has a strange, even mysterious unifying power. Taking it for granted that the people of the Americas are determined to preserve their way of living, let us use the power of music to quicken loyalty and to deepen appreciation of free democracy."

I. S. C. M. Echoes

The International Society for Contemporary Music—or what has been left after two years of war and European disasters—has rounded out its first festival in New York.

The festival took place in no charming, sleepy watering-place, in no ancient cathedral city, or among buildings four centuries old. It moved from college to library to museum—all modern to some degree.

Elsewhere the programs sped to millions by radio—a new medium and one which exemplified the patronage not of a government, a state or city, but of private enterprises organized mainly for profit. This new democracy, the support by impersonalized capital, the brisk tempo of the surroundings, the emphasis not on despair but on strength and reawakened faith, may well be influences that will mould a new credo for composers newly on our shores, and for our own.

Decidedly, this first American "international" festival was worth while. It was a beginning, a re-orientation, that may have great significance for the building of a new post-war era of music.

—o—

Do You Remember 1918?

The attached letter might appeal especially to older musical persons with accurate memories of the year 1918:

Balboa Island, California,
May 16, 1941.

Dear Musical Courier:

First of all—the "end of the season" greeting to you. And isn't one happy when "seasons" end!?! (At least as happy as one can be in these days of world upheaval.)

Ever since seeing the picture, "Memories of '18" (in your Dec. 1 issue), I have wanted to write you to help identify three of the "unidentified" people, and only now have I the time to do so.

Middle row, third from right, happens to be my first wife! The little girl at her left, I think, is Nina Gabrilowitsch (daughter of Ossip and Clara).

Lower row, left, is my daughter, Josefa. The man behind her and the lady second from right in the bottom row I do *not* know. Have you ascertained as yet who these two people are?

I would love to have a copy of this photo, with all people identified, for my Rogues Gallery, if this does not cause you too much trouble.

With many thanks,
Your devoted

JOSEF HOFMANN.

If any Musical Courier readers are able to identify the "missing" persons in this picture, their information may be addressed to this paper, or directly to Mr. Hofmann, P. O. Box 417, Balboa Island, California.—EDITOR.

MEMORIES OF '18: at Mt. Desert Island, Seal Harbor, Me., (left to right), back row, Hans Kindler, conductor, National Symphony Orchestra, Washington, D.C.; Harold Bauer, pianist; Leopold Stokowski, conductor, Philadelphia Orchestra; Mrs. Harold Bauer. Middle row: Unidentified; Mme. Olga Samaroff; Mrs. Josef Hofmann; Nina Gabrilowitsch; Mrs. Ossip (Clara Clemens) Gabrilowitsch. Bottom row: Josef Hofmann, pianist; Unidentified; Josefa Hofmann; the late Ossip Gabrilowitsch, pianist, and conductor of the Detroit Symphony.

VARIATIONS

By Leonard Liebling

These are days when all of us tonal folks are wondering and worrying about the welfare of famous musicians in Europe. The attached two letters give some interesting information in that regard.

The first is sent to me by Hendrik Willem Van Loon, who writes that "it would be a perfect service to public happiness to let Sibelius lovers know something about the present condition and spirits of the beloved composer." Van Loon incloses a copy of a communication he received recently from Sibelius:

Järvenpää, April 19, 1941.

Dear Master and Friend:

It was a great pleasure to me to receive your kind letters of February 17 and March 17. The postal communications between our two continents not being of the fastest nowadays, your letters have not reached me until a few days ago. Nevertheless I was very glad to hear from you and I thank you cordially for your messages.

I am very happy that the President has inquired about my welfare. I see in it a sign of sympathy towards my country and I fully appreciate the great importance of the President's courtesy.

My wife and myself have been deeply moved by your and Miss Castagnetta's intention to send us a package across the Atlantic and I most cordially thank you for remembering us in such a kind way. It would have been a great pleasure and honor to receive such a present from you, but I do not wish to trouble you, especially as I think that at present 'I shall not want.'

With many cordial greetings,

Your admiring friend,
(signed) JEAN SIBELIUS

◆ ◆ ◆

The other letter is as follows:

Hastings-on-Hudson, N. Y.,
May 21, 1941.

Dear Variations:

Music lovers everywhere in America will be glad to learn that Richard Strauss, in spite of war-torn Europe, is well, that he is living at his home in idyllic Garmisch in the Bavarian Alps, and that he is still active as a composer, although he will be seventy-seven years old soon. Last December I wrote him a letter and sent him programs of the Metropolitan Opera, the Boston Symphony, the Philharmonic-Symphony and Chicago Orchestras on which works of his appeared. I have just received from him the following reply:

Garmisch, Germany,
February 25, 1941.

Dear Mr. Abell:

I thank you for your friendly letter and the good news from the U. S. A. Please express for me my warmest thanks and greetings to Messrs. Koussevitzky, Barbirolli, and my old friend Fr. Stock, of whose concerts in Chicago I still love to think. I always read in the Musical Courier about the American musical life.

I am well. I have finished the score of one opera and have completed the piano sketch of a second one. I recently heard model performances of my operas The Egyptian Helen, The Woman Without a Shadow and Arabella under Clemens Kraus at Munich.

Lately, I have instrumentated six Brentano-Lieder, Op. 68. These have just been published by Fuerstner of Berlin. Mme. Rose Pauly also wrote me about her successes with Salome and Elektra.

Please greet also H. H. Wetzler and accept for yourself kindest thanks and greetings from

Your devoted
RICHARD STRAUSS

This letter, which was written in German in Strauss' own hand, came through the mail quite uncensored by either side.

It is Hermann Hans Wetzler to whom he sends greetings, who brought Strauss to America thirty-eight years ago. It was in 1903 that Strauss conducted a series of concerts at Carnegie Hall and at one of these his Sinfonia Domestica had its first public performance.

I have known Strauss for more than fifty years, having first met him at Weimar in October, 1890, after he had conducted a wonderful performance of Lohengrin at the Grand-Ducal Opera there. It was on this same stage that the world premiere of the work had occurred forty years earlier (in 1850) under Franz Liszt. When I met him, Strauss was only twenty-six years old but he had already composed his symphonic poems Tod und Verklärung and Don Juan, which are still standard repertory numbers of all the great symphony orchestras everywhere.

During the four years that I lived in Weimar (from 1890 to 1894), Strauss was conductor of the opera and symphony concerts there. He, like Hans Richter and Anton Seidl, was one of the pioneers in popularizing Wagner's music dramas in Germany, and he did much to counteract the malignant influence of Wagner's arch-enemy, Eduard Hanslick, the famous Viennese critic who wielded at that time a powerful pen and who was widely read throughout Germany. Strauss' Wagner performances at Weimar attracted so much attention that Cosima Wagner had him conduct at Bayreuth, and they finally led to his engagement as permanent conductor of the Berlin Royal Opera.

Never shall I forget the impression produced at Weimar in 1893 by his first performance of Tristan, which was the culmination point of his Wagner productions in the "Classic Ilm Athens," as Weimar was then called. When the curtain had fallen on the third act, Carl Halir, the concertmaster, stood up in the orchestra pit and, waving his hand toward Strauss, shouted to his fellow-players, "*Meine Herren, jetzt sind wir Musiker,*" and Gruetzmacher, the first cellist, echoed, "*Ja, wohl, auf diese Aufführung können wir alle stolz sein.*"

In 1880 I was the only American living in Weimar, and Strauss enjoyed hearing me tell him details about Walter Damrosch's Wagnerian productions at the Metropolitan Opera with Lilli Lehmann, Albert Niemann, Emil Fischer and Anton Seidl. He also loved to hear about the Boston Symphony and the New York Philharmonic Orchestras, and he often expressed the desire to visit the United States. We became friends and I have kept in touch with him ever since.

I attended the premiere of Strauss' first opera, Guntram, at Weimar in 1894. Ernest Hutcheson was also present at that important event in Strauss' career forty-seven years ago. He was living in Weimar at the time and studying piano with Bernhard Stavenhagen, Liszt's last pupil. I was also present at the world premieres of Strauss' later operas, Feuersnot, Salome, Elektra, Rosenkavalier and Ariadne, and of all of his later symphonic poems except the Domestica. By the time Rosenkavalier was brought out in Dresden in 1911, and Ariadne at Stuttgart in 1912, Strauss' fame was world-wide, and those two premieres were not only great musical events, but also brilliant social functions which were attended by celebrities from all parts of Europe, and even America was represented, for I recall meeting there Otto Kahn, and Edgar and Leonora Speyer of New York. I wrote about those premieres for the Associated Press, the Musical Courier and Lord Northcliffe's syndicate of newspapers in Great Britain.

Comparatively little has been written about Strauss' Weimar period, and yet those were important years in his artistic development. Strauss himself, notwithstanding all of his subsequent world triumphs, loves to think of those idyllic times. This is shown by the dedication on a photograph of himself which he sent me from Garmisch in 1930. It reads: "Zur Erinnerung an die gluecklichen Tage unser Jugend" (In memory of the happy days of our youth). Those were indeed happy days! While I lived in Weimar, Strauss always dined at the Erbprinz, that unique old inn where Bach lived from 1708 to 1717, which was a favorite rendezvous of Goethe, Schiller and Liszt, and at which Paganini, Wagner, Berlioz, Rubinstein, Buelow and Ole Bull lodged when they were in Weimar. There was a delightful old-world atmosphere about that ancient hostelry, and I spent many a pleasant hour there.

Cordially yours,
ARTHUR M. ABELL

P.S. I am glad to report that the appeal in the Musical Courier for aid to the daughter of Arthur Nikisch brought immediate results.

◆ ◆ ◆

I tried to tell a Toscanini tale in our issue of May 1, concerning the one occasion when his famed memory refused to work until he heard the first measure of the music and then suddenly remembered which opera he was conducting. As helped by the Musical Courier typesetter, one paragraph read: "Down came my baton mechanically, and a fortissimo rang out in unison for full orchestra. Of course instantly I knew what that was. Faust. The situation was saved." My manuscript had it like this: ". . . and a fortissimo F rang out in full unison," etc. A bit more enlightening, isn't it?

◆ ◆ ◆

Mail from England (always "Examined by Censor") brings tidings from Mr. and Mrs. Arthur Hinton—Mrs. is Katharine Goodson, the pianist. Arthur writes, among other things: "So many thanks to you for publishing our recent letter in the Musical Courier. It will be a great help, for it is impossible for us to answer all the kind words of sympathy received from your side after the destruction of our London home. . . . Katharine was on duty 'fire-watching' from 10 p.m. last night to 6 a.m. this morning. In her slacks and helmet she looks quite a sport (and she is one too!). I shall send you a 'snap' of her dressed in the outfit, and I think it might make a great hit if she wore it at one of her future recitals in Carnegie Hall!"

◆ ◆ ◆

At the Henry Street School benefit performance of Parsifal (at the Metropolitan Opera) John Dudley sang the role of the Fourth Esquire. However, this is how the revered Herald Tribune characterized him in its bulletin of the cast:

"Solo Flower Maidens, Group I: John Dudley, Eleanor Steber, Irra Petina," etc.

◆ ◆ ◆

The Bayreuth Festival will take place from July 12 to Aug. 3, under the auspices of the "Strength Through Joy" organization. Only wounded soldiers and laborers in armament industries are to be admitted. That stirring of the leaves on Wagner's grave at Wahnfried is probably the wind.

◆ ◆ ◆

"On the billboards outside Carnegie Hall," M. B. C. informs, "there is the placard reading as follows:

Boston Symphony Orchestra
(110 Musicians)
Serge Koussevitzky, Conductor

"Isn't Koussevitzky a musician too?"

◆ ◆ ◆

Rudolph Ganz, whose new piano concerto (written for and dedicated to Dr. Stock and the Chicago Orchestra for its Golden Jubilee season) scored rousing success in Chicago last winter, returned recently from San Francisco after his appearances in California. Aboard the Overland Limited he was lunching in the dining car when the colored waiter asked him: "Pardon, sir, aren't you Dr. Ganz?"

"Yes."

"I thought so. I recognized you from your picture in the San Francisco papers. My wife and I always listen to your records. We have a lot of them. We think they're all fine but the one we love best is your playing of Glow Worm."

Somebody Told

by Simon Snooper

Count among the choicest events of New York's musical Springtime the annual May Wine Party given by those genial hosts, the heads of Galaxy Music Corporation. That publishing establishment recently welcomed inside its hospitable doors a goodly crowd including composers, artists, critics, and similar lesser wights. Space permits no mention of all the notables who wrung the hands of A. Walter Kramer, executive director, and Marshall Kernochan, president, both of whom are equally well known as composers.

* * *

Oscar Wagner's 15th year at the Juilliard Graduate School was fittingly observed on May 10 when the Alumni Association of the school tendered their dean a luncheon at the Russian Tea Room. Among those extending felicitations were Dr. Ernest Hutcheson, president of the Juilliard School; Mr. and Mrs. Alberto Bimboni, Edith Braun, Mr. and Mrs. Edouard Dethier, Mr. and Mrs. Carl Friedberg, James Friskin, Mr. and Mrs. Charles Hackett, Mr. and Mrs. Frederick Jacobi, Mr. and Mrs. Frederick Kiesler, Mr. and Mrs. Josef Lhevinne, Mr. and Mrs. Louis Persinger, Florence Page Kimball, Paul Reimers, Mr. and Mrs. Francis Rogers, Mr. and Mrs. Leopold Sachse, Olga Samaroff-Stokowski, Anna Schoen-René, Mr. and Mrs. Felix Salmond, Alexander Siloti, Mr. and Mrs. Robert A. Simon, Mr. and Mrs. Albert Spalding, Mr. and Mrs. Albert Stoessel, Mr. and Mrs. Bernard Wagenaar and Mr. and Mrs. Willem Willeke.

Muriel Kerr is president of the alumni association.

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Musical figures great and near-great were particularly in evidence at the reception given after the opening concert of the I. S. C. M. festival in New York. Roger Sessions, Ernst Krenek, Douglas Moore, orators of the evening, were punctiliously present.

Noted in the vicinity of the punch bowl was the genial violinist Zlatko Balokovic, but in vocal rather than vinous encounter. The publisher, Ralph Hawkes, recently arrived from England after a hazardous voyage, was being greeted warmly by composers who know his championship of modern music. Yves Tinayre, French baritone, for the nonce had forgotten ancient music for the modern variety. Olga Forrai, soprano, who was to sing at the Wednesday program, was looking beautiful in a black frock and surrounded by admiring males. Dorothy Lawton, of the New York Music Library, secretary and treasurer of the U. S. branch, I. S. C. M., one of the moving spirits of the festival, was receiving rafts of congratulations modestly.

Katherine Ruth Heyman, Scriabin exponent *extraordinaire*, was among the interested listeners. Eva Gauthier, ever ardent devotee of all things new, was picturesque as ever. Lazare Saminsky, composer-critic, was making notes for his authoritative Courier review of the festival. Gustave Ferrari, folksong interpreter, who has published many works in this field, was renewing acquaintances. Bernard Wagenaar, whose Triple Concerto was heard on Tuesday night, with Mrs. Wagenaar, were prominently identifiable among the throng. Jascha Horenstein, conductor, who batoned at European festivals in other days, and his wife, Rose Landwehr, singer, were lending attentive ears, as were hundreds more.

Genial Hans Heinsheimer, of the Boosey Hawkes Management (which was running the festival), and his charming wife combined business and pleasure in equal proportions. Aaron Copland was another U. S. composer present. And Jerzy Fitelberg, whose quartet was given at the Columbia University concert, was his alert, smiling self.

Candidly, the punch seemed to be tinctured pink lemonade, but perhaps it was just as well.

* * *

Dancers seem to be getting more and more fashionable. Formerly, their pictures were found only in music and dance magazines, but today we see three of William Neill's dancers in the fashion magazines. Eugene Loring is represented by three photographs in Glamour, Atty van den Berg is given a full page in Harper's Bazaar, and Antony Tudor has "made" both Vogue and Town and Country. Helen Jepson and Risë Stevens had better look to their laurels!

* * *

High jinks reigned at the cocktail party "thrown" by Edwin McArthur and his pretty wife at their New York home recently. Among those who foregathered in the distinguished company were members of the opera, radio, literary and social worlds.

AN IMPROMPTU REHEARSAL

with Marion Claire, radio, concert, screen and operatic soprano, and her husband, Henry Weber, conductor, and artistic director of the Chicago Opera Company. In addition to operatic engagements, Miss Claire and Mr. Weber present two radio series, the Chicago Theatre of the Air program of operettas and the Chicago Symphonic Hour over WGN and the MBS network. Mr. Weber recently assisted Miss Claire as accompanist at her Cincinnati debut as soloist with the Men's Chorus of the Republican Club of Hamilton County.

I See That

William Franklin sang the solo role in Ballad for Americans on May 8 when it was presented for the first time in Chicago. Sponsored by the United American Spanish Aid Committee, the proceeds went to assist Spanish refugees in Mexico and Latin America.

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Sidney Foster is vacationing with Jacques Singer, conductor of the Dallas Symphony Orchestra in that Texas city. Mrs. Foster is with him. Mr. Singer has just received a new long-term contract from the orchestra's trustees.

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Dennis Morgan on May 5 participated in the radio presentation of Kitty Foyle.

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Karin Branzell presented Swedish songs on April 25 at the Forrest Theatre, Philadelphia, in a program sponsored by the American Women's Aid for British Service Women.

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Jose Yves Limantour, Mexican conductor, on May 25 was heard in a CBS broadcast as part of the International Society for Contemporary Music festival in New York.

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Steven Kennedy sang There'll Always Be an England at the Bundles for Britain party at the Hotel Plaza under the auspices of the St. James Church festival and bazaar.

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Amparo and Jose Iturbi will conduct master classes in piano from June 15 to Sept. 10 at Beverly Hills, Calif.

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Mildred Dilling, harpist, has added a Lewiston, Ida., engagement to her transcontinental tour next season.

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Daniel Ericourt has joined the summer faculty of the Chicago College of Music.

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Kathryn Witwer and Bruce Foote were soloists on May 17 at the 43d annual May Festival at Cornell College, Mount Vernon, Ia., with the Chicago Symphony under the baton of Hans Lange.

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Janet Fairbank, soprano, prior to appearing in Muncie, Ind., at the Ball State Teachers College, will vacation at her Wisconsin farm.

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The NYA Radio Workshop Orchestra in New York City started a series of coast to coast programs over WJZ and the Blue network on May 18. The series is expected to continue for 13 weeks with orchestras in other cities participating. Fritz Mahler conducts the New York orchestra.

Rudolph Gruen's piano sonata, Op. 29, has just been issued by G. Schirmer, Inc., New York. It is based on a scale of his own invention.

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In a benefit concert for Finland and in honor of Sibelius' 75th birthday, Antonia Brico conducted the Choral Art Chorus of New Rochelle, the Queens Choral of Jackson Heights, L. I., and the Trebel Clef Chorus of White Plains in Town Hall on May 18. The Roth String Quartet and the Finnish Male Chorus assisted.

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Carmen Reubben presented a program of Bach, Handel, Schumann, Brahms, Wolf, Liszt, Franch, Faure and Bibb works on April 27 at Frank Bibb's New York studio.

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Giuseppe Bamboschek's newest song, Mamma Mia, nun Chiagnere, was sung for the first time by Vivian della Chiesa over WOR on May 5 with Antonini directing the orchestra. On May 11 Rosemarie Brancato programmed Embers of Love by Mr. Bamboschek at Town Hall.

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Frances Watkins, coloratura soprano, from the studios of Solon Alberti, has been engaged for the Philadelphia Opera Company.

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Mieczylaw Münz will be soloist at Carnegie Hall, New York, on Dec. 8 with the National Orchestral Association, Leon Barzin conducting.

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Ray Lev, pianist, and Emanuel Vardi, violinist, were soloists on June 1 over WNYC with the NYA Orchestra, Fritz Mahler conducting.

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Commemorating the 30th anniversary of the death of Gustav Mahler to the exact day, Maria Shacko presented a program of his songs on May 18 over WNYC.

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Francis Buebendorf, composer-conductor, has been appointed musical director of the Liederkrantz Symphony Orchestra for the eighth consecutive season.

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Laura Triggiani, soprano, artist pupil of Enrico Rosati, sang the principal role in three performances of Mlle. Modiste in Montclair, N. J., recently.

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The Music School of Henry Street Settlement School presented a Spring Cantata for chorus, soloists, orchestra and dancers at the Playhouse, Grand St., New York City, on May 27. The music was composed and adapted by Reuel Lahmer in collaboration with Julius Goldstein who directed.

OUTSTANDING COMING MUSICAL EVENTS

JUNE

5. Annual Steel Pier Opera season opens, Atlantic City, N. J.
5. Municipal Opera season opens, St. Louis, Mo.
6-7. Annual Bach Festival, Baldwin-Wallace College, Berea, O.
8. Providence, R. I., Festival.
10-19. Montreal, Canada, Festival.
18-26. National Federation of Music Clubs' Convention, Los Angeles, Calif.
19-Aug. 13. Lewisohn Stadium Concerts, N. Y.
19-Aug. 8. Robin Hood Dell Concerts, Philadelphia.
23-27. Nineteenth General Convention, American Guild of Organists, Washington, D. C.

JULY

1. Belle Isle Concerts start, Detroit, Mich.
1. Ravinia Park Festival opens. Chicago.
6-Aug. 31. 68th Annual Festival, Chautauqua, N. Y.
7-11. Convention of Canadian Federation of Music Teachers' Associations, Victoria, B. C.
7-Aug. 17. Berkshire Festival, Tanglewood, Mass.
19-20. Mountain Choir Festival, Oakland, Md.
21-27. Bach Festival, Carmel, Calif.

AUGUST

16. Chicagoland Music Festival, Chicago.

(Send data for listing to Musical Courier)

Paul Bunyan, Choral Operetta, By Britten and Auden, Premiered

The world premiere of a "choral operetta," Paul Bunyan, with text by the young English poet, W. H. Auden, and score by his youthful compatriot, Benjamin Britten, was given by the Columbia Theatre Associates at Brander Matthews Hall, Columbia University, on May 5. The production was made possible by a grant from the Alice M. Ditson Fund.

The work, repeated during that week, was given in cooperation with the University Department of Music and a chorus from the Schola Cantorum, and was conducted by Hugh Ross, leader of the latter.

The first collaboration of Britten and Auden left a somewhat mixed impression. There was no doubt of the great talents of each, with moments of maturity, even profundity, while other pages gave the impression of incongruous elements.

Paul Bunyan, legendary giant lumberman of the pioneer West, never appears on the stage, but his speaking voice booms down in paternal guise from a loudspeaker. He represents "the collective state of mind of a people whose tasks were primarily the physical mastery of Nature." In the end Bunyan, after admonishing, cheering and sometimes chastising his rough human material, takes leave of them at a Christmas party as they have reached a stage of development when they no longer need him.

Britten's music, including arias, concerted numbers and stirring choruses, was well scored and versatile in writing of many styles. Especial effect was gained by a dolorous ballad, You Never Can Know, portrayed by Adelaide Van Wey, who showed a rich voice to advantage; Ben Carpens, Eugene Bonham and Ernest Holcombe.

Incongruous Elements in Fantasy

The text of Auden combines spoken prose and sung lyrics, some of them satirical and quasi-Gilbertian. His libretto opens at night in a grove in a western forest, a free type of operatic setting being given to the voices of the trees that yearn to be made into useful things, while a trio of Wild Geese chatter about the coming of Bunyan "when the moon turns blue," which it obligingly proceeds to do.

The subsequent four scenes, one devoted to each of the seasons, show the gradual development of a primitive community of woodsmen, with two singing cats and a dog to provide wry commentary in the higher voices. Later the people become farmers and settle down. Love interest enters in Paul Bunyan's daughter, Tiny (Helen Marshall) and Slim, a young cook (Charles Cammock).

The scenes are held together by a Narrator, who sings amusing couplets about Bunyan's exploits to a sort of hoe-down tune with guitar accompaniment. These were done pleasingly by Mordecai Bauman.

The choral work, under Mr. Ross' baton, was often superb, and the cast boasted a high quota of good voices. Milton Smith secured apt stage movement, and the settings designed by John W. Love were modern and effective.

The large cast included Milton Warchoff as the Voice of Bunyan, and in singing roles the following:

Hel Helsen, Bliss Woodward; Johnny Inkslinger, William Hess; Young Trees, Ellen Huffmaster, Jane Weaver, Marlowe Jones, Ben Carpen; Three Wild Geese, Harriet Greene, Augusta Dorne, Pauline Kleinhesselink; Cross Crosshaulson, Walter Graf; John Shears, Leonard Stocker; Sam Aharkey, Clifford Jackson; Ben Benny, Eugene Bonham; Jen Jenson, Ernest Holcombe; Pete Peterson, Lewis Pierce; Andy Anderson, Ben Carpens; Western Union Boy, Henry Bauman; Fico, Pauline Kleinhesselink; Moppet, Harriet Greene; Poppet, Augusta Dorne; Lumber Jacks, Arnold Jaffe, Marlowe Jones, Alan Adair, Elmer Barber, Charles Snitow, Robert Zeller, W. Fredric Plette, Thomas Flynn and Joseph Harrow; Frontier Women, Marie Bellejeau, Eloise Calinger, Irma Commanday, Alice G. Duschak, Marian Edwards, Elizabeth Flynn, Rose Harris, Ethel Madsen, Jean Phillips, Evelyn Ray, Irma Schocken, Adelaide Van Wey, Jane Weaver, Ida Weirich, and Marjorie Williamson.

The first performance was given as a preview for the members of the League of Composers, sponsoring a Composers' Theatre project for the production of dramas with music throughout the country.

R. M. K.

Photo by Josephine Rossi

ADELAIDE VAN WEY, contralto, was one of the soloists in Paul Bunyan, opera by Benjamin Britten, presented at Columbia University, May 4 to 11. She recently presented Dutch folksongs for the Eastern Arts Association at the Hotel Pennsylvania.

Chicago Auditorium Ends Notable Career

CHICAGO.—The Auditorium Theatre, hotel and office building will close their doors on June 30. The Auditorium Theatre, since its dedication in 1889, with Adelina Patti, singing two stanzas of Home, Sweet Home, has been the scene of many notable operatic and concert debuts. Inability to bear "the steadily increasing burden of taxes" caused the decision to close the buildings, according to John Goodridge, president of the Auditorium Building Corporation.

Norfleet Camp Prepares For Its New Season

Final Recital Given at School—Trio to Teach During Summer

The final recital of the fifth season at the Helen Norfleet School, New York, was given by Betty Scofield and Frances Gray, piano pupils of Miss Norfleet with Eloise Ford, cellist, assisting. These young artists were heard also by the Greenwich (Conn.) Music Club, the Kimberley School, Montclair, N. J., and at P. S. 191, Brooklyn. Betty Scofield gives a recital on June 20 at Fort Fairfield, Me., and repeats the program next month at Camp Norfleet, Peterborough, N. H.

The Norfleet Trio, Catharine Norfleet, violin; Helen Norfleet, piano, and Leeper Norfleet, cello, open the 13th season of the camp for girls at Peterborough on July 3. It continues until Aug. 28 with instruction in music, dancing, Dalcroze eurythmics, dramatics, painting, modeling and French.

With the assistance of Josephine Durrell, violist and leader of the Durrell String Quartet of Boston, Sunday afternoon concerts will be given by the Norfleet Trio at the camp centre of the 200-acre estate. Noted guests at the camp will also participate in trio, piano quartets and piano quintets. Guest artists who have appeared at the camp in previous seasons include Charles Wakefield Cadman, Charles Haubiel, Prince Toumanoff, Hans Wilhelm Steinberg and Harold Morris.

Miss Durrell will teach viola and theory and assist with ensemble coaching. Lola Rom, Polish dancer and leader of the Polish Folk Art and Dance Group of New York, again will teach, modern, Dalcroze and folk dancing.

Camp Norfleet was established by the trio as a place "where young students could receive expert technical training in the arts in an environment which provided sound balance between the mental, emotional and physical activities and where they could live in a genuinely artistic atmosphere." Students from London, Paris and Switzerland have been enrolled for the current summer season.

Janssen in Rio

Werner Janssen, American conductor, according to a dispatch from Rio de Janeiro, has arrived to conduct two concerts of the Brazilian Symphony Orchestra. Later he goes to Buenos Aires.

Cleveland Orchestra Drive Nets $80,000

Summer Pop Concerts Will Present Soloists

CLEVELAND, O.—The last two concerts in the symphony subscription series were a triumph for conductor and orchestra. Rodzinski programmed Beethoven's Eighth, Smetana's Bohemian Dance Suite orchestrated by Harold Byrns and the second Daphnis et Chloe Suite of Ravel. Gregor Piatigorsky gave an exceptionally fine performance of Saint-Saëns' Cello Concerto, in more poetic style than this music usually evokes; the audience was vociferous. Three Parsifal excerpts and Brahms' First made up the farewell program for this season, which left a deep impression.

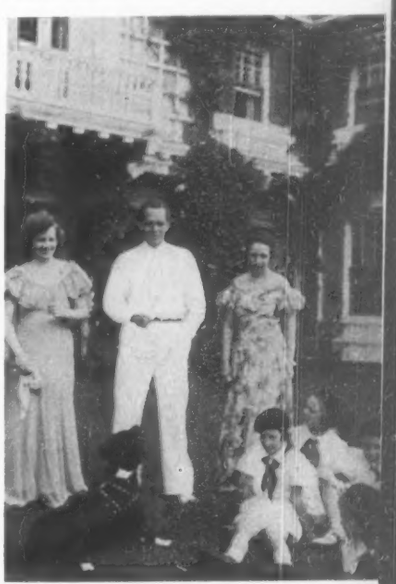
The orchestra's $80,000 campaign being successfully completed, twelve Summer Pop Concerts under Rudolph Ringwall in June and July are now assured. There will be a variety of popular soloists, such as Fray and Braggiotti; the Metropolitan Opera audition winners, Mary van Kirk and Mona Paulee, and Leonard Warren, baritone; Lucille Manners, soprano, and others to be announced.

Josef Fuchs, concertmaster for the past twelve years, has joined the Primrose Quartet in New York; he will be succeeded by Hugo Kolberg, coming from the Pittsburgh Orchestra. Nine other replacements have been announced for next season's personnel.

Soloists announced for next season's twenty pairs of symphony concerts conducted by Artur Rodzinski include: Rachmaninoff, Artur Rubinstein, Severin Eisenberger, Leonard Shure, Beryl Rubinstein and Arthur Loesser, pianists; Albert Spalding, Zino Francescatti, Josef Fuchs and the new concertmaster, Hugo Kolberg, violinists; and Leonard Rose, first cellist of the orchestra.

The attractions signed by Mrs. Emil Brudno for the Cleveland Concert Course are: the Philadelphia Orchestra; the Minneapolis Orchestra; Orchestra of the New Friends of Music; Ezio Pinza; Ruth Posselt, violin, and Marjorie Lawrence, soprano, jointly; Robert Casadesus and a trio composed of Emanuel Feuermann, Erica Morini and Albert Hirsch.

R. H. W.



NORFLEET TRIO AT THEIR CAMP IN PETERBOROUGH, N. H.

Left to right, Catharine, violinist, Leeper, cellist, and Helen, pianist, after one of their Sunday afternoon concerts.

VYTAUTAS BACEVICIUS

Bacevicius On Tour

Vytautas Bacevicius, pianist and composer, who recently appeared in Carnegie Hall, New York, on a program with Paul Robeson and Benny Goodman, is now touring in California and the West. During the season Mr. Bacevicius has appeared in recital in Detroit, Chicago, Cleveland, Boston, Baltimore, Portland, Ore., New York and Buffalo. Mr. Bacevicius' programs included the standard repertoire, as well as compositions by Tcherepenin, de Falla, Scriabin, Prokofieff, Debussy and Dohnanyi, and his own Sonata, Etudes and Caprices, featured at his Carnegie Hall recital earlier in the season.

Brailowsky Heard in Northern Valley Music Series

ENGLEWOOD, N. J.—The Northern Valley Civic Music Association presented Alexander Brailowsky in a recital in St. Cecilia's Auditorium. The pianist was heard in the Concerto in D minor by Vivaldi, Beethoven's "Moonlight" Sonata, five works of Chopin and pieces by Ravel, De Falla, Fauré and Liszt, with a generous number of encores.

Heifetz Hailed In Minneapolis

MINNEAPOLIS, MINN.—In the University of Minnesota Artists Course, Heifetz again made magic with his bow before a large, approving audience. Emanuel Bay, at the piano, ably aided. In the same series there was set a new and higher point of ensemble perfection here, with Vitya Vronsky and Victor Babin as exponents of two-piano playing.

The University of Minnesota Chorus with the Minnesota Symphony and a chorus of 300 school children performed Pierné's The Children's Crusade in Northrop Auditorium. Principal soloists were Josephine Shepel, Harriett Mason and Barbara Penton, sopranos; Sidney Suddendorf, tenor; Donald Morgan, bass, and Michael Culhane, baritone. Earl G. Killeen conducted.

The Minneapolis Symphony celebrating its return after a month's tour, paid tribute to the late Wm. Faetkenheur, tympanist, whose passing three days before marked the end of 37 years' continuous service. The program consisted of symphonies, No. 3 by Beethoven and No. 5 by Shostakovitch.

The following concert brought an inspired performance of the Brahms Concerto No. 2 with Rudolf Serkin at the piano and Hindemith's Der Schwanendreher, with David Dawson as solo viola.

KATE KEITH FIELD,
soprano, gave a program for the English War Relief at the Waldorf-Astoria, New York, on April 20.

Raya Garbousova, cellist, was heard at the fourteenth concert of the symphony. In the Haydn Concerto she won instant favor. John Verall's new symphonic suite, Portrait of Man, had its first performance. Mr. Verall and Mr. Mitropoulos were called to the stage several times.

PIERRE LUBOSHUTZ and GENIA NEMENOFF

Luboshutz and Nemenoff Conclude Active Season

Pierre Luboshutz and Genia Nemenoff, duo-pianists, having fulfilled 57 engagements, including 19 re-appearances during the season, their fifth in public, are preparing to leave for their summer home in the Berkshires. Their tour took them through 23 states and brought their total number of appearances to 255. This season four New York concerts were given.

Bookings for next year show a number of requests for re-appearances according to the NBC Concert Service, including a third visit to Lowell, Mass.

Berkshire Festival To Present Chorus

TANGLEWOOD, MASS.—Gregor Piatigorsky, cellist, Leonard Shure, pianist, and Ruth Posselt, violinist, will be soloists at the eighth annual Berkshire Festival here, which opens on July 31. Dr. Serge Koussevitzky again will conduct the Boston Symphony. For the first time the Berkshire Musical Association Chorus will participate in the festival, appearing on the opening night, July 31, and again on Aug. 7. The Berkshire Festival Chorus, of students at the Music Center, will be heard on Aug. 14 with a quartet of soloists in Beethoven's Missa Solemnis.

Three series will be given: the first on July 31, Aug. 2 and Aug. 3; the second on Aug. 7, 9 and 10; and the third on Aug. 14, 16 and 17. Programs for the festival are as follows:

SERIES A

Thursday, July 31, 8:30

Concerto for organ and orchestra, No. 10, in D minor ..... Handel
Nuages, Fetes, Sirenes ..... Debussy
Choros No. 10, Rasga o Coracao ..... Villa-Lobos
Symphony No. 3, "Eroica" ..... Beethoven

Saturday, Aug. 2, 8:30

Symphony No. 4, "Italian" ..... Mendelssohn
Overture to Leonore, No. 3 ..... Beethoven
Symphony No. 5 ..... Shostakovitch

Sunday, Aug. 3, 3:30

Unfinished Symphony ..... Schubert
Quiet City ..... Copland
Cello Concerto ..... Hindemith
Soloist, Gregor Piatigorsky
Symphony No. 4, in E minor ..... Brahms

SERIES B

Thursday, Aug. 7, 8:30

Symphony in G minor; excerpts from Requiem ..... Mozart
Symphony No. 5 in C minor ..... Beethoven

Saturday, Aug. 9, 8:30

Eine Kleine Nachtmusik ..... Mozart
Symphony No. 2, "Romantic" ..... Hanson
Piano Concerto No. 2, in B flat ..... Brahms
Soloist, Leonard Shure
Preludes to Lohengrin and Die Meistersinger ..... Wagner

Sunday, Aug. 10, 3:30

Symphony in E flat ..... Mozart
La Mer ..... Debussy
Fantastic Symphony ..... Berlioz

SERIES C

Thursday, Aug. 14, 8:30

Prelude and Fugue in C major
Bach-Koussevitzky
Missa Solemnis in D major ..... Beethoven

Saturday, Aug. 16, 8:30

A London Symphony ..... Vaughan Williams
Violin Concerto ..... Samuel Barber
Soloist, Ruth Posselt
Prelude and Good Friday Music From Parsifal; Overture to Tannhäuser ..... Wagner

Sunday, Aug. 17, 3:30

Symphony No. 6 ..... Sibelius
Death and Transfiguration ..... Strauss
Symphony No. 5 in E minor ..... Tchaikovsky

Martinelli and Stueckgold Heard In Portland Opera

PORTLAND, ORE.—The National La Scala Opera Company, after bravely grappling with every conceivable sort of difficulty, finally achieved its long-awaited production of Il Trovatore in the public auditorium recently. Martinelli and Grete Stueckgold interpreted the leading roles with histrionic skill and vocal assurance that saved the performance from disaster. Neither artist had ever sung here in opera before, though both had made concert appearances.

D. L. P.

Passed Away

GUIDO ADLER, 85, noted Austrian musicologist and teacher, died in Vienna in February, according to word received in the United States recently. Dr. Adler was born in Eebenschütz, Moravia, studied at Vienna University and Conservatory, and had served as Professor of Music in the former institution from 1898 to 1927. He founded in 1884 with Chrysander and Spitta, an influential musicological quarterly. In 1885 he became professor at Prague University, and in 1895 succeeded Hanslick at the University of Vienna. He was the author of a number of important works including Style in Music, The History of Harmony, and Repetition and Imitation in Harmony. Since 1913 he had edited Studien zur Musikwissenschaft and from 1894 was editor-in-chief of the important series of publications of older music, Denkmäler der Tonkunst in Oesterreich.

THOMAS WHITNEY SURETTE, 79, composer, editor and teacher, died on May 19 at Concord, Mass., where he had long conducted a summer school of music. A native of Concord, he studied at Harvard. In 1907 he was a staff lecturer on music at Oxford University. He had served as director of Music at Bryn Mawr College and at the Cleveland Museum of Art, and as professor of music and poetry at Black Mountain College, Asheville, N. C. He was the author of books on theory and composed in many fields.

DELIA TULLY, for many years a member of the staff of Haensel & Jones, Division of Columbia Concerts Corporation, died on May 13 at her home in New York.

Delia Tully

Born May 3, 1872, in Ballinasloe, County Galway, Ireland, she was educated at the Mercy Convent. An uncle brought her to America in May, 1889.

Miss Tully had been associated with the music business since her girlhood. Artists with whose management she had been connected include Melba, Nordica and the Flonzaley Quartet, and, of recent years, Richard Crooks, Guiomar Novaes, Grete Stueckgold, Serge Prokofieff, Mischa Elman and many others. Managerial firms with which she was associated were R. E. Johnston, Loudon Charlton and Haensel & Jones. She joined the latter several years before it became a division of Columbia Concerts Corporation.

Surviving are two sisters, Miss Catherine Tully of New York, and Mrs. John Nevin, who lives in Ireland.

ESPERANZA GARRIGUE, 78, who on Dec. 1, 1939, announced in the Musical Courier her retirement as a teacher of singing and went to live at the Catholic Memorial Home, Fall River, Mass., died there on May 20. A teacher for more than 40 years, Mme. Garrigue coached many noted artists and teachers who later became prominent. She was formerly the wife of Prof. Ettore Montecchi of Rome and a sister-in-law of the late President Thomas Masaryk of Czecho-Slovakia.

GIACOMO MINKOWSKY, 69, composer, voice teacher and for 10 years music critic of the New York Evening Journal, died in New York on May 5. Born in Odessa, he studied with Rubinstein and Tchaikovsky at the Moscow Conservatory and later at Vienna. In Milan Mascagni, Leoncavallo and Puccini were fellow students. He was a tenor with La Scala Opera and came to this country at the age of 29. His light opera, The Smugglers of Badayez, was sung by The Bostonians and later throughout the country. His opera, The Embroidered Belt, was given in 1900 in London and The Fairest Woman staged in Berlin in 1910. He also wrote many waltzes and scores for ballets. His widow and three sisters survive.

PEARL GILDERSLEEVE CURRAN, 65, composer, died on April 16 in New Rochelle, N. Y. Born in Denver, she showed musical inclinations as a child and early began the study of piano. She was married to Hugh Grosvenor Curran when 18 years old. She began her composing career when she was 37. Mrs. Curran's Life was first sung by Enrico Caruso. Among her other works were Dawn, Rain, The Best Is Yet to Be, The Lord Is My Shepherd, Crucifixion and Resurrection, a setting of the Lord's Prayer. Her husband, and a daughter survive.

WILLIAM DANFORTH, 73, one of the best known Gilbert and Sullivan exponents in this country, died on April 16 in Skaneateles, N. Y. He started his singing career at the age of 11 as Dick Dead-eye in a juvenile production of H.M.S. Pinafore and once estimated he had sung 5,000 performances of Gilbert and Sullivan. For 57 years he had sung almost every important role in this repertoire, including Little Buttercup. Mr. Danforth, whose name was originally Daniels, also participated in many operettas but invariably was called upon when a revival of Gilbert and Sullivan resulted in companies being organized. His last performance was in 1936 as Shadbolt in Yeoman of the Guard. Surviving are his wife, a son and a daughter.

PACIE RIPPLE, who had sung at the Savoy in London as leading tenor of the D'Oyly Carte Opera Company, under the baton of Sir Arthur Sullivan and the direction of Sir William Gilbert, died on April 16 in New York. Born in Ireland, he studied voice in Italy and made his debut as leading tenor of the Carl Rosa Opera Company in England. He spent seven years on tour with the D'Oyle Carte Company, appearing in leading cities throughout the world. His last engagement was in 1937-38 with Victor Moore and William Gaxton in New York. For the past eight years Mr. Ripple had conducted the spring productions of the Savoy Opera Company, an amateur group in Philadelphia. His widow, Alice McComb Ripple, soprano, survives.

HATTIE DELARO BARNES, 81, former light opera prima donna, died in New York on April 18. The widow of William S. Barnes, she had appeared with Lillian Russell many years ago and sang Pitti-Sing in the first Boston production of The Mikado.

MRS. IDA ESTHER SHUBOW, mother of Rachelle Shubow, New York and Boston pianist, passed away on April 25 of a heart attack.

ANNIE FREIDMANN ROEHR, 70, contralto, formerly active in New Jersey, died on May 22 at her Montclair home. A son survives.

HELEN BAKER ROWE, 65, for many years active in the musical life of Grand Rapids, Mich.; and correspondent there for the Musical Courier, died on April 26 of a heart attack. Born in Grand Rapids, she went abroad to continue her studies begun in her native city with Mrs. Janet McDonald, Rudolph Wellenstein and Henry Post. She spent two years in Stuttgart, where her teachers were Von Mussa and Seyffardt, and made her debut as a pianist. Later she went to Berlin and studied with Moritz Moszkowski. Mrs. Rowe also held a diploma from the Sherwood Music School in Chicago and had studied at the Chicago Musical College. In addition to her piano classes in Grand Rapids, she taught at Ferris Institute, Big Rapids, and conducted classes in other Michigan cities. Early identified with orchestras in Grand Rapids, she was secretary and a member of the board of directors of the present Grand Rapids Symphony since its founding. Mrs. Rowe also was active in other women's organizations. She leaves two daughters, two sons and seven grandchildren.

CHARLES M. EASTMEAD, 77, for many years a conductor of church choirs, died in Poughkeepsie, N. Y., on May 4. During the last World War he had charge of choral activities in Y.M.C.A. camps and served overseas as a musical director. His widow survives.

JOSEPH A. CAMPBELL, 75, former music teacher at Erasmus Hall, Eastern District and Boys high schools, Brooklyn, N. Y., died in Brooklyn on May 3. For 25 years he was organist at Our Lady of Good Counsel R. C. Church and also served at St. Anthony's, St. Ambrose's and St. Gregory's churches. A sister survives.

PURDON ROBINSON, 75, retired singing teacher, died in New York on May 5. He sang for many years at the Madison Square Presbyterian Church when the late Dr. Charles H. Parkhurst was minister. Among those who had worked with him were Blanche Ring, Louise Dresser and Helen Gleason. His widow survives.

DR. HEINRICH SIMON, 61, former editor of the Frankfurter Zeitung, died in Washington, D. C., on May 6 after suffering injuries in a mysterious attack while walking in a street at night. Dr. Simon had assisted in the founding of the Palestine Symphony. Since coming to America with his family, he had devoted himself to music. He was a concert pianist, and gave a series of lecture-recitals in New York in 1935. His widow, a daughter, Josepha, and a brother, Kurt Simon, New York magazine publisher, survive.

REDFERN MASON, for 22 years music critic of the San Francisco Examiner and later music editor of the Boston Transcript, died on April 16 in Yuba City, Calif.

LEO KOUTZEN, 64, for many years head of the violin department at the Petrograd Conservatory and also a member of the State Opera House Orchestra in Moscow, died in New York on April 11. He came to this country about 15 years ago and had played with orchestras. A son, Boris, is a composer and a member of the NBC Symphony Orchestra.

ALBERT S. KRAMER, 73, who 35 years ago was the leader of the Milwaukee Männerchor, died in that city on April 22. Born in Milwaukee, he studied in Germany and on his return became affiliated with the Wisconsin Conservatory of Music. He was noted as a choral conductor. Two daughters survive.

Ida Elkan Sees Modern Study "Emancipating" Piano Student

"In this streamlined age of science and education, human beings are liberated in all walks of life from former laborious and tedious hours of work," said Ida Elkan. "Consequently they have more leisure time for self-development and recreation. Whether one studies piano playing as a cultural hobby or a vocation, one will find that one has stored up a wealth of mental, physical, and nerve energy, which will serve as a premium later when all other activities cease. This is a life insurance that will not lapse for lack of installments.

"The business man is inspired actively to participate in the making of music. Formerly he was a passive listener. His wife has been freed from many home drudgeries by modern inventions. She is an individual privileged to develop her personality, character, poise and charms, and feels that she too belongs.

"Out in Dearborn, Mich., where I directed and supervised piano instruction in the Fordson public schools, I had the privilege of sharing the joy and happiness these children had, when they received free piano instructions as part of the school curriculum. When I saw that one thousand lives could be enriched with so little expenditure on the part of the citizens, I became inspired with the urge to spread the message to the world, that the world should and could play piano.

IDA ELKAN

Physical and Mental Phases of Keyboard Work

"There are various piano class techniques in use today. Inasmuch as music concerns sound, it is most illogical to use a technique which tends to neglect the mental and physical hearing.

"The proper teaching books, together with expert teachers will make public school piano class instruction the panacea of the coming generation.

"The most gratifying and satisfying accomplishment in piano playing is the ability to read new music easily at sight. Pianists who read easily at sight have access to a great many more pieces of musical literature and are better educated musicians. Piano playing is nothing more than skilled marksmanship in gauging of distances on the keyboard. Musical sight-reading also involves skilled and alert gauging of printed note distances. But most important of all factors is the quick and spontaneous mental conception of hearing tonal distances.

Stressing Element of Rhythm

"Tonality is one element of music. Another and important element is rhythm. Quick mathematical alertness in reading rhythmic pulsations of music, feeling these rhythmic designs, mentally, and then executing these rhythmic patterns with their tonal designs is another factor in playing piano. The piano student should then be taught to read complete musical phrases and sentences, which constitute Musical Form. Form is the third element of music.

"When the pianists' physical and mental eyes are taught to read and understand the printed notes on the musical page, and this same message is interpreted by the mental ear, which then sends this same message of the combination of tones to be played with the fingers, we have a complete circuit of thought and action, which I wish to call "ear training-sight reading." The pianist is then not obliged to look down at his fingers, hands, or keyboard; consequently, he will never lose his place while reading his notes and plays with perfect continuity.

"The generally accepted procedure of training the fingers, hand and wrists of piano students, is psychologically and pedogogically ineffective and wasteful of time and ambition on the part of the student.

Dangers in Too Much Practice

"I have met many pianists who had practiced exercises for many hours daily and have suffered palsy and extreme nervousness from too much muscular exhaustion. On the other hand, pianists who learn to play through the "sight reading-ear training" technique become relaxed and develop an improved nervous system, which serves them well not only in piano playing, but in their general daily activities. Indeed, men, women, and children who develop through this piano-playing, poise, relaxation and control, become more attractive in physique, character and personality.

"I challenge all of the musical aptitude and talent tests. When a music teacher is obliged to test his or her future students' aptitude it is a reflection on his own inefficiency as a music teacher. If all students, children, or adults were tested in reading, writing, and arithmetic or any other subject, before they have begun the study of these subjects, we would all be uneducated and illiterate.

Piano Classes and Community Music

"When piano class instruction becomes established in the public schoolroom as a free subject, as part of the school curriculum, we will have more community singing, more home ensembles, more civic orchestras and operas, and hence a better social community. What finer common bond for the Brotherhood of Man? How fortunate we are to be human beings, with a brain, ten tapering fingers, eyes, ears, and the ability to discern and produce beautiful tonal and rhythmic patterns in form "Music." We, with our ten fingers can now play the music of an entire orchestra on the one home instrument—the piano."

STELL ANDERSEN,
American pianist, stops at Williamsburg, Va., in the course of concert engagements through the South.

OPENING CAMPAIGN OF ALLENTOWN, PENNA., COMMUNITY CONCERTS

for the 14th season, a dinner was given at the Lehigh Country Club. Left to right, Mrs. H. F. Dicke, general chairman of the campaign; Karl Y. Donecker, president of the Allentown Community Concerts; Robert Ferguson, Eastern manager, Community Concert Service, and Ward French, general manager of the same organization. With 1,400 members gained, the campaign sold out the house by 140 per cent. Three of the four concerts next season will be given by Nelson Eddy, the Cleveland Orchestra, and Vronsky and Babin, duo-pianists.

Sunbury Festival Presents Bach Mass

SUNBURY, PENNA.—The Mendelssohn-Bach Festival of the Mendelssohn Club here was brought to a close on May 22 by a performance of the Leipsic cantor's B minor Mass with John Lewis Roberts conducting.

Agnes Davis, soprano, sang her portions of the Mass with understanding, style and musical intelligence. Jean Watson, contralto, displayed her rich tones to excellent advantage especially in the Agnus Dei and won new laurels for her work. Ernest McChesney, tenor, in a dignified and vocally satisfying reading gave an especial commendable offering of the Benedictus. Mark Love, Chicago Opera bass, gave musicianly interpretation to his parts of the work. Robert Elmore, at the organ, had to replace the usual orchestra. Mr. Elmore played with authority. Edna Tressler, club accompanist, officiated at the piano. The chorus won new laurels for itself and its conductor.

The festival had been inaugurated the previous day with Elijah, with the same soloists. The initial program also drew a capacity audience to Zion Lutheran Church, scene of the festival.

Ross Pratt on Radio

Ross Pratt, Canadian pianist, who will make his New York debut next season in Town Hall, was soloist over CBC from Toronto on May 15.

Trenton Opera Sings Boheme to Sold Out House

TRENTON, N. J.—The Trenton Opera Association concluded its first season with a sold-out performance of Puccini's Boheme before a capacity audience of 2,200, with more than 500 turned away.

James Kerney, Jr., president, John E. Curry, executive manager, and Michael Kuttner, musical director, with the cooperation of Michael De Pace, manager of artists, were enabled to present members of the Metropolitan Opera associated with the Trenton Opera. The prices were kept within the range of the local music lover's ability to pay, with a $6 top for all three performances.

Nino Martini, Claudio Frigerio, Lorenzo Alvary, Lois Monroe, Silvia Brema, Carlos Alexander, Pompilio Malatesta and Maurice Finkle comprised the Boheme cast under Mr. Kuttner's direction and with Anthony L. Stivanello as stage director. Other operas in the series were: Cavalleria Rusticana with Carolina Segrera, Carlo Morelli, Eugene Conley and Mildred Ippolito coupled with excerpts from Faust presented by Vivian Della Chiesa, Miss Ippolito and Messrs. Conley and Alvary; and Victor Herbert's Sweethearts sung by Ruby Mercer, Earl Wrightson and John Hamill. Members of the Trenton Symphony, a chorus of 50 local singers and a ballet drawn from the vicinity comprised the company. Mr. De Pace served as casting director.

According to the officers of the company, the experiment definitely proved "the need and hunger for operatic music in smaller localities." N. S.

JESSICA DRAGONETTE and SISTER MARY BEATRICE,
director of music at Georgian Court College, Lakewood, N. J., where Miss Dragonette on May 18 gave her annual recital. Miss Dragonette is an alumna of the college.
Photo by F. W. Tupper

Omaha Clubs Have Successful Season

OMAHA, NEB. — In Omaha, musical events are usually sponsored by clubs or similar organizations, where a wide-awake membership committee gets a larger percentage of tickets sold in advance.

The Tuesday Musical Club is the leading club. It is a non-profit organization which usually sells out its entire course of five first-class artists each season. Mrs. Samuel Rees, Jr., is president, and Juliet McCune, program chairman.

The Morning Musicale, Mrs. Howard Kennedy and Mrs. A. V. Kinsler co-sponsors, and its membership of around 450 present five events yearly, featuring young visiting, or local, artists, or unusual groups of young people in song ensemble or ballet.

The Omaha World-Herald, with T. H. Summers head of the promotion department, sponsors community song-fests in the summer, and occasionally presents some radio, movie, or operatic star or a celebrated ballet in connection with the Nebraska State Teachers' Association meeting in the fall.

The Matinee Musical Club has lately sponsored the Omaha Little Symphony Society, Richard E. Duncan, conductor, in three concerts with guest artists for each concert, and sold out the course. Miss Kathryn Anthony is president.

The heads of the music departments in the five High Schools and Mr. Lytton Davis, supervisor of music in the schools are always on the alert for good musical numbers for the student activity courses during the season. H. M. R.

(Left)
STANLEY CHAPPLE,
British conductor, has joined the faculty at the Peabody Conservatory of Music, Baltimore, Md. Mr. Chapple, who last summer and again this year assists Koussevitzky at the Berkshire Music Centre, has conducted the Boston Symphony here and in Europe has led the Vienna Symphony, Berlin Philharmonic, Warsaw Philharmonic, The Hague Symphony, BBC Orchestra and the Modern Chamber Orchestra of England.

(Right)
OSCAR SHUMSKY,
young violinist, whose appointment to the faculty of the Peabody Conservatory of Music has also been announced by Otto Ortmann, director Making his debut at the age of seven with the Philadelphia Orchestra, he has toured here and abroad, with orchestras, and in recital. In addition to his duties with the Primrose Quartet, he is assistant concertmaster of Toscanini's NBC Orchestra.

Jessica Dragonette Soloist With Kindler's Orchestra

Jessica Dragonette, on July 7 fulfills a return engagement when she is soloist in Washington, D. C., with the National Symphony Orchestra, Dr. Hans Kindler conducting. Last year an audience of 18,000, with 2,000 turned away, heard the soprano.

Miss Dragonette opens her summer season on June 24 when she makes her third summer appearance in Milwaukee. On June 27, she will be heard in Bloomington, Ill. On May 10, Miss Dragonette was soloist with the Youngstown (Ohio) Symphony.

Virginia Pemberton Scores in Milwaukee Faust

MILWAUKEE. — The performance of Faust in the Pabst Theatre here by Fortune Gallo's San Carlo Opera Company served as the medium for Virginia Pemberton, as Marguerite, to score a personal success. Miss Pemberton, Chicago Opera soprano, was a guest artist.

With thoroughly appropriate costuming, Miss Pemberton made Marguerite a vital figure. Added to this was admirable singing and realistic histrionic display. In the garden scene with Faust, Miss Pemberton gave her audience a foretaste of what was to come in the prison finale where with Rolf Gerard as Faust and Harold Kravitt as Mephistopheles, the trio moved the audience to enthusiasm. All three were recalled many times.

Charlotte Bruno, Ivan Petroff, Fausto Bozza and Flora Shennan provided capable support for the principals and Carlo Peroni conducted with his usual authority. N. P.

Francescatti Tour Sold Out

A sold-out tour for Zino Francescatti, violinist, is announced for next season by Columbia Concerts Corporation. Mr. Francescatti makes his first appearances with the San Francisco, Toledo and Tri-City Symphonies and Cleveland Orchestra, his second with the Cincinnati, Pittsburgh and Rochester Philharmonic and his third with the New York Philharmonic-Symphony and Chicago Symphony. Mr. and Mrs. Francescatti have left New York on a cross-country motor trip to spend the summer in California.

John Brownlee to Sing at Emporia Festival

Interrupting his sojourn with his family in California, John Brownlee, Metropolitan Opera baritone, will appear on June 28 and 29 in the Emporia, Kan., Festival. On June 28 he sings Figaro in The Barber of Seville and the following day the solo role in Ballad for Americans with a choral group from the Kansas State Teachers College.

Mr. Brownlee in July participates in The Barber in Central City, Colo.

Athens College Concerts

ATHENS, ALA.—The annual concert of Athens College was given May 24 under Frank M. Church, culminating a series of programs. Heard in the annual series were Edwina Powers, Dorothy Crockarell, and Emily Chandler, pianists with other students assisting.

LEONARD MacSWAYNE,
American pianist, who has just completed his first Southern tour with appearances in Columbus, Ga., at Davidson College, N. C., Mooresville, N. C., Auburn, Ala., and at Fort Benning, Ga., for the music division of the Woman's Club. He has been re-engaged for a more extensive tour next season and will make radio broadcasts.

Mittler Demonstrates Records Aiding Ensemble Playing

A method, invented by Fritz Rothschild making available opportunities for ensemble playing to all musicians by means of Columbia Add-a-Part phonograph records was demonstrated over WNYC on May 26 by Franz Mittler, pianist-composer and chief arranger of these records. Mr. Mittler's other musical activities include teaching and accompanying. Recently he completed a major orchestral work, Variations and Fugue on a Schubert Theme.

Originally from Vienna where his compositions were widely performed, especially his Bohemian Folksong and many of his Lieder. These have been and are being sung by noted American singers. Mr. Mittler began the study of music at eight. He made his first public appearance in 1910 at the age of 17. He has toured Europe as accompanist and conductor. Since he came to New York in 1938 he has appeared several times in Carnegie Hall and Town Hall and in concerts arranged for President and Mrs. Roosevelt. His compositions have been played over WQXR and other stations. Interested in technical problems he developed a piano method designed to eliminate toil and drudgery in practice.

Florence Foster Jenkins Heard In New York and Washington

Florence Foster Jenkins gave her annual recital for the New York State Women at Sherry's before a large audience which demanded many additions to her formal list. Her program included With Verdure Clad from Haydn's Creation and Ah fors é lui from Verdi's Traviata. Charmant Oiseau, of David, Pearl Curran's Life, Kostelanetz' Interlude and McMoon's Valse Carressante (dedicated to her), some with flute obbligato by Louis Alberghini brought demands for encores. The flutist also presented a group of solos by modern composers. Cosmo McMoon accompanied.

Mme. Jenkins then went to Washington for her annual program. Mr. Alberghini again assisted and Milton Boyce was the accompanist. Her program included the Haydn and Verdi arias and the McMoon, Kostelanetz and Curran numbers and also an aria from Le Perle du Brésil and Elmo Russ' setting of her poem, Trailing Arbutus.

Louise Arnoux

"Unquestionably the most delightful recital I heard this season, and I heard 80 per cent of them, was the singing by Louise Arnoux and her group of young French Folk Singers before a large audience at the McMillan Theatre"—*M. J., The Night in New York, Norwalk Sentinel, Norwalk, Conn.*

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Cleveland Concertmaster Holds Honors

HUGO KOLBERG

Prizes and other distinctions have been conferred on Hugo Kolberg, new concertmaster of the Cleveland Orchestra.

He was born in Warsaw, his father Russian, and his mother Polish. At the age of five an uncle, who was a musician, gave him a 10-inch violin as a present. A few months later he made his debut at a benefit concert in Paris. When he was seven, his father and elder brother and himself took a trip to Spain. The two boys played for King Alfonso, who presented Hugo with a medal.

After studying with several teachers, he attended the Berlin Conservatory and prepared for the master class of Henri Marteau. Bronslaw Huberman perfected his studies and at 19 he won the State prize of the Mendelssohn Foundation among 30 violinists. The following year he was named concertmaster of the Oslo Philharmonic and thus came into contact with many noted musicians, including Arthur Nikisch. Mr. Kolberg was also engaged as soloist and concertmaster at the Opera and the Museumskonzerte in Frankfort-am-Main. Wilhelm Furtwängler personally selected him as concertmaster of the Berlin Philharmonic.

As a soloist Mr. Kolberg has played under Nikisch, Furtwängler, Bruno Walter, Felix Weingartner, Mengelberg, Dobrowen, Schneevoigt and others and has appeared in England, France, Italy, Switzerland, Holland, Scandinavia, Hungary, Czechoslovakia and Yugoslavia. As a teacher he has had many pupils, and was professor of violin at the Klindworth-Scharwenka Conservatory in Berlin. Before his present engagement with the Cleveland Orchestra and shortly after his arrival in this country, Mr. Kolberg joined the Pittsburgh Symphony, with which he served for two seasons.

SARI BIRO,

pianist, includes among recent recitals appearances at the New York home of Mrs. Sarah Delano Roosevelt; at the University of Provo, Utah; and at Ephriam, Utah. An orchestral engagement was as soloist in the Beethoven Concerto No. 3 with the Denver Symphony Orchestra under the direction of Horace Tureman.

Capital University Opens Annual Contest for Church Music

COLUMBUS, O.—Capital University announces its annual contest for a work suitable for an *a cappella* church choir of not more than 20 singers of average ability, open to all composers, who will receive royalties as arranged directly with Carl Fischer, Inc., publisher of the series. Manuscripts must be submitted before Aug. 1. Inquiries may be addressed to The Chapel Choir Series, Capital University, Columbus, O.

Janet Fairbank to Present Songs of Peter Paul Fuchs

Janet Fairbank, soprano, who made her Town Hall, New York, debut recently, will present a program of songs by Peter Paul Fuchs, assistant conductor of the Metropolitan, at Friendship House, New York, on June 19. The Chicago soprano, will sing three numbers based on Sara Teasdale poems. Miss Fairbank will spend the summer with her novelist-mother, Janet Ayer Fairbank, at Lake Geneva, Wis., combining a vacation with the study of new works for next season's programs.

Margaret H. Smith Presents American Composers' Songs

Presenting her programs of songs by American composers, Margaret Henderson Smith was heard recently at the Broadway Tabernacle, New York, accompanied by Pauline Morgan Johnson; at the residences of Mr. and Mrs. Daniel R. Payne and Mr. and Mrs. Donald Inglis Short and also for the Dixie Club and the Society of Virginia Women in New York. At the latter Samuel Pearce was the accompanist.

Skidmore College Presents Artists

SARATOGA SPRINGS, N. Y.—Four to six concerts with outstanding artists are planned each season in the musical activities of Skidmore College. Booking for each season is made in the Spring.

The audience is composed in the main of students, who are admitted on their University membership. There is, however, some opportunity for sale of tickets to outsiders. Tickets are sold on both the course and single performance basis. Kathryn H. Starbuck is secretary of the college.

State University A Leader in Iowa

IOWA CITY, IOWA.—Highlights in musical activities in eastern Iowa are the concerts, music clinics and festivals sponsored by the School of Fine Arts and the Department of Music of the State University at Iowa City. The director of the School of Fine Arts is Dr. Earl Enyeart Harper. Dr. Philip Greeley Clapp, American pianist, composer and conductor, heads the Department of Music.

The University Concert Course for this season included concerts by Nathan Milstein, violinist; Hertha Glaz, contralto; the St. Louis Symphony Orchestra (two concerts), and the piano duo, Bartlett and Robertson. The University Symphony Orchestra, under Dr. Clapp presented four full-length concerts during the school year. The University Orchestra and chorus (Herald Stark, director) appeared in Rock Island, Ill.

The University Concert Band presented two concerts during the second semester and toured to western Iowa during the last week in March.

During Music Week the annual State University of Iowa High School held its Music Festival, featuring an All-Iowa Chorus directed by Thompson Stone of Boston; an All-Iowa Band led by Austin A. Harding of Illinois University, and an All-Iowa Orchestra.

In addition to the above activities the University presents student and faculty recitals and semi-public auditions of original compositions by students in the Graduate College. Charles B. Righter is the director of bands and manager of the University Concert Course.

Harrison Leads Philharmonic

ROCHESTER, N. Y.—Guy Fraser Harrison made his only appearance this season with the Rochester Philharmonic Orchestra in the Eastman Theatre of the University of Rochester. Mr. Harrison's program was made up entirely of English compositions ranging from works by the eighteenth century Boyce to Vaughan Williams' London Symphony. The concert was a triumph for Mr. Harrison and the members of the orchestra, who have not played as consistently well throughout a program this season as on this occasion.

Albert Spalding appeared in recital in the Eastman Theatre before a very cordial audience. Georges Enesco was originally scheduled for this date. Mr. Spalding acquitted himself with high musical honors, particularly in the Brahms D Minor Sonata and Chausson's Poeme.

Another treat for Rochester music lovers was Rosa Pauly's appearance with the Philharmonic Orchestra under José Iturbi. Outstanding performances on the all-Strauss-Wagner program were by Miss Pauly in the Monologue from Elektra and the Immolation Scene from Götterdämmerung, which revealed the greatness of her musical and dramatic powers. L. F.

Grand Rapids Series Ends

GRAND RAPIDS, MICH.—Mrs. Reginald P. Aldrich, manager for the East Church Artist Course presented the duo-pianists Vronsky and Babin recently, and Lawrence Tibbett, baritone, at the Civic Auditorium as the concluding concerts in this season. Although there are only nominal charges for concerts, the policy of engaging top rank artists has been pursued. The concerts are given with a cultural aim rather than that of profit.

SENIOR CLASS OF AMERICAN ACADEMY OF DRAMATIC ARTS, 1941

Milwaukee's Summer Music Presents Stars Before 72,000

Preparing for the fourth season of summer concerts in the Milwaukee Shell, Donald L. Griffin, director of recreational activities of the Waukee County Board, expects a new attendance mark to be set. Mr. Griffin pointed this out in a talk with a Musical Courier representative while on a recent visit to New York.

The series will open on June 24 with Jessica Dragonette, radio and concert soprano, again as the assisting artist. Concerts will be presented weekly on Tuesday nights with Lucille Manners and the two-piano team of Fray and Braggiotti as soloists at the second concert; Dennis Morgan, motion picture and concert artist returning to his home state for the third; Grace Moore, Metropolitan Opera soprano at the fourth concert.

WGN Night will be observed at the fifth concert with Marion Claire, soprano, and Michael Bartlett, tenor, as soloists and Henry Weber, conducting the orchestra. Helen Jepson, Metropolitan Opera soprano, is the next soloist to be heard and John Charles Thomas, baritone, will make his second appearance at these concerts at the penultimate program. The final night will have James Melton, tenor, in his third appearance here and Francia White, soprano, as soloists. Dr. Sigrid Prager will conduct the orchestra of 85 musicians, most of whom are drawn from the Wisconsin Federal Symphony Orchestra.

County Board Lends Funds

Mr. Griffin started the concerts in 1938 when the County Board allotted $30,000 for the idea with the understanding that it would be paid back. This annual allotment has been continued and returned each season. Mr. Griffin has been in personal charge of the series even to painting some of the seat numbers himself at the outset. He said there has never been a deficit and sometimes a slight profit.

Since 1938 the soloists have included Mr. Melton, who last year drew an audience of 52,000; Miss Dragonette; Lily Pons and André Kostelanetz, in two appearances, and who set last season's record of 60,000; John Charles Thomas, returning this season; Gladys Swarthout, Lanny Ross, Jean Dickenson, Albert Spalding, Lotte Lehmann, Richard Bonelli, Lucy Monroe, Richard Crooks and Donald Dickson.

The first season the gross attendance was 41,000 paid admissions. In 1939 this grew to 59,000 and last year 72,000 bought tickets. In addition there are sections which are free to the public and last year's audience, according to Mr. Griffin included representatives of 28 states. The Shell accommodates 13,000 persons.

Prices are as low as 20 cents, he said, and all seats are reserved. Season tickets may be purchased and single concert seats are also available. The seat sale opens on April 15 each year; this summer the sale is 25 per cent ahead of last year.

The concert activities are but a part of Mr. Griffin's duties, but since the inauguration of them he has arranged his program so that Tuesday night has become known as Concert Night. He discusses the programs with Dr. Prager and the soloists, and they have been so arranged as to blend the so-called serious numbers with familiar items.

The growth of the series has resulted in business men and industrial organizations becoming interested and they are giving their support in definite ways, Mr. Griffin said. N. S.

DONALD L. GRIFFIN, left, and DENNIS MORGAN discussing the program which the young American tenor will present at Milwaukee as part of the summer concert series planned by Mr. Griffin.

Metropolitan Photo Service

North Dakota Groups Are Musical Assets

Fargo and Grand Forks Orchestras Thriving

FARGO, N. D.—The Fargo-Moorehead Civic Orchestra, under the direction of Sigvald Thompson, is now in its fifth season. It is supported by a board headed by Mrs. W. S. Shaw. The orchestra, still of chamber ensemble size, is forging ahead with the assistance of local artists.

The Concordia A Cappella Choir, conducted by Paul J. Christiansen, has made a tour of surrounding cities besides its schedule of home concerts. Arthur Wigdall is business manager of this organization. Another outstanding choir in Fargo is the Amphion Male Chorus, under the direction of Daniel L. Preston, who also conducts the Women's Chorus, both combining for the annual performance of Messiah.

Among the active musical organizations in Grand Forks are the band and orchestra of the University of North Dakota, totaling 150 members. Both are under the direction of Professor John E. Howard. There is also the University Madrigal Club, a mixed chorus of seventy members, conducted by Hywel C. Rowlan; the University Women's Glee Club, forty members, led by Mrs. Carol Miles Humpstone; Grand Forks High School Orchestra and Band, directed by Leo Haesle; Grand Forks Symphony Orchestra consisting of forty players and the Grand Forks Municipal Band, also under the direction of Mr. Haesle.

Okmulgee Has Cooperative Course and Little Symphony

OKMULGEE, OKLA.—The Okmulgee Co-Operative Concert Association had as its current season attractions, Muriel Dickson, soprano, Mieczyslaw Munz, pianist, and Marjorie Edwards, violinist.

Other activities in Okmulgee include a Little Symphony Orchestra, conducted by Merrill McMillan, head of the Music Department of the Okmulgee Junior College, and the Okmulgee Women's Chorus, directed by Mary Lou Findley.

Fine Wheat Crop Aids Music in Hays, Kansas

HAYS, KAN.—An abundant wheat crop—wheat is the mainstay in the economic life here—will have the effect of giving confidence in a good musical season for 1941-42.

The outstanding musical event for Western Kansas is the annual May Festival sponsored by the Hays Community Music Festival Association. The dates for the festival this year were April 30, May 1, and 2.

PIANO PUPILS OF HENRIETTA M. HEATH after their recent recital in her Carnegie Hall studios, which was followed by a reception at the Town Hall Club, with forty guests. Participating were Jacqueline Mazak, Carolyn Stevens, Thedore Bauer, Jr., Alan Watson, Joan Hanlon, Joyce Lange, Rhoda Ogden, Helen Roleke, Donald Faughnan and Thomas A. Faughnan, Jr.

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Colgate University Opens 2nd Series

Young Artists' Events Planned With Proceeds of Course

HAMILTON, N. Y.—The problems connected with the artist's series at Colgate University differ from those in the metropolitan areas in two important respects: first, the Colgate series is a concert and lecture series; second, five-sevenths of the support comes from college boys, most of whom have only a sketchy musical background.

For this reason "name" artists and attractions have been selected for the main series, and an attempt has been made to have at least one of the events meet the student "at his own level of vital interest," reports Charles R. Wilson, chairman of the Concert and Lecture Committee.

The series has been so successful that it was decided to use the surplus to found a supplementary Young Artists' Series open to all season ticket holders without charge. Colgate is believed to be the first university to undertake such a step. Only serious music will be given in the latter events, and efforts made both to raise the standard of taste of the students, and to encourage young artists of exceptional promise.

This season the main series included the Philadelphia Orchestra, Paul Robeson, baritone, Duke Ellington and his Orchestra, and a lecture by Warden Lawes. Next season the school expects to expand its budget somewhat, and will probably engage a major symphony orchestra; one or two top-rank soloists, instrumental and vocal; a lecturer, and a popular orchestra, in addition to the young artists' series.

Artists engaged for the last-named series this year included Eudice Shapiro, violinist; William Gephart, baritone, and Whittemore and Lowe, duo-pianists.

College and Residents Offer South Hadley Course

SOUTH HADLEY, MASS.—For the past two seasons Mount Holyoke College and the Junior Service Corps of Holyoke, have collaborated in presenting the Mount Holyoke College Concert Course. This marks a return to the policy of former years when the college community and Holyoke residents joined in promoting a series. The policy has met with great success artistically and financially, netting a profit for both. Profits accrued are used for charitable purposes. The concerts are given in the Chapin Auditorium on the campus, with a seating capacity of 1,350.

LILIAN KNOWLES,
contralto, selected by Sir Thomas Beecham as soloist for The Dream of Gerontius and the Bach B minor Mass which he conducts at the Montreal Festival in June. Miss Knowles also was the contralto soloist for the fourth time at the Bach Festival at Bethlehem in May.

Tabloid Madame Butterfly Sung at Radio City Music Hall

An hour-long version of Puccini's Madame Butterfly was given at the Radio City Music Hall, New York, for several weeks in May. Four performances each day were presented with singers alternating in several of the roles. Particular authority and dramatic force were shown by Anne Roselle in the title role, with Enya Gonzalez and Josepha Heckova heard in other performances. Jan Peerce and Mario Berini alternated in the role of Pinkerton, capably sung by the latter in the last heard. Edwina Eustis was a sympathetic, full-voiced Suzuki, Ivy Dale being her alternate. Dignity and substantial voice marked Earl Wrightson's Sharpless, with Earl Lippy in other hearings. The remainder of the capable cast included: Goro, Anthony Marlowe and Louis Purdey; Bonze, George Meyer; Commissioner, Henry Calvin; Kate Pinkerton, Dora Rinehart; Trouble, Clare Foley and Barbara De Silvia. Excellent was also a large chorus, trained by Irving Landau. The smooth musical direction was under Erno Rapee, with Frank Nowicki and Jules Silver as associate conductors. R. M. K.

THE SINGERS OF FRENCH SONG UNDER DIRECTION OF LOUISE ARNOUX,
have appeared in concert and on the radio. They include Odile Benot, Marylin Delaney, Marylin Endler, Ginette Girardy, Marylin Herman, Ruth Henderson, Yvonne Laffran, Priscilla Likely, Love Parasco, Lillian Petit, Marianne Reiben, Louise Rozes, Betty Saint Sauveur, Germaine Statler, Yves Benot, David Freyss, Donald Hayde, Barry Laffran, Terry Opsall, Gerard Swoben, Antoine Van Der Linden. Blanche Gavronska and Iris Pozner also are in the group.

Singing Teachers Present Traviata

English Version of Opera Staged by Enrica Clay Dillon

La Traviata, in an English version by Natalie MacFarren, was chosen by the New York Singing Teachers Association for the second in a series of opera performances at the Salle Des Artistes, staged under the direction of Enrica Clay Dillon.

That progress is being made in giving experience to artists from the studios of these New York teachers is evident from the general superiority of this performance to that of Butterfly, produced earlier in the season. Miss Dillon is doing really fine work and deserves the whole-hearted cooperation of both teachers and artist pupils.

For the Traviata performance, Ruth Diehl as Violetta was the most professional in the cast. Roderick Williams was a personable Alfredo and displayed a voice of good quality, while Myron Szandrowsky as the elder Germont needs only stage experience to prove his mettle as an operatic artist. Others in smaller roles were: Virginia King, Flora Bervoic, Emily Shivers, Annina; Ernice Lawrence, Gastone; Blaine Courtney, Baron Douphol; Donald Moore, Marquis D'Obigny; Theodore Mead, Doctor Grenvil; Harold Crawford, Giuseppe; and Susanne Freil, Elizabeth Fuller, Lorraine Johnston and Mary Ronci, friends of Violetta.

John Ahlstrand merited the applause accorded him for giving the singers the support he did with piano accompaniment of the score. G. N.

Gladys Swarthout Guest at Junior Progams' Fete

Gladys Swarthout, Metropolitan Opera mezzo-soprano, was guest on May 16 at the luncheon celebrating the 1,750th performance for young audiences of Junior Programs, Inc. Miss Swarthout, as chairman of the National Sponsoring Committee, greeted the artists of Junior Programs' opera company on their return from a tour, started last October, which took them into 39 states where they sang 135 times to an estimated audience of 250,000. A large proportion of the audiences were seeing opera for the first time.

Members of the company are Cecile Sherman, Alma Milstead, Marion Selee, Albert Gifford, Howard Laramy and Tom Williams, all except Mr. Gifford, with the company since Junior Programs' inception five years ago.

At the luncheon Mrs. G. Kingsley Noble, chairman of the board of directors, and Mrs. Dorothy L. McFadden made reports.

Peter Paul Fuchs and Janet Fairbank Recital

A program of compositions by Peter Paul Fuchs will be given on June 19 at Friendship House, New York. It will include a string quartet, violin sonata, piano pieces (performed by the composer), and a group of songs sung by Janet Fairbank, soprano.

NBC Artists Plan Vacations

Summer plans of several artists under the management of the NBC Concert Service have been completed. Sergei Rachmaninoff and his family again will vacation at Huntington, L. I., where the pianist expects to "brush up" on his speed boat driving and also his billiards.

Vacationing on the Pacific Coast will be Jarmila Novotna, Kerstin Thorborg, Emanuel Feuermann, Joseph Szigeti, Richard Bonelli, Douglas Beattie and Dusolina Giannini. Mr. and Mrs. Josef Lhevinne will conduct master classes in Denver and then go to Wisconsin. Alexander Brailowsky, Efrem Zimbalist, Jacques Gordon and Susanne Fisher will spend the summer in Connecticut. In nearby Massachusetts will be Pierre Luboshutz, Genia Nemenoff and Jan Smeterlin. Carlos Salzedo and his wife, Marjorie Call Salzedo, will conduct master classes again in Maine.

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Harriet Ware Work Sung at Convention

Composer Guest of Honor at Federation of Women's Clubs in Atlantic City

Harriet Ware, composer-pianist, was guest of honor at a concert given under the auspices of the General Federation of Women's Clubs in Convention Hall, Atlantic City, where her song, The Artisan, was presented by an orchestra and chorus of 1,000 voices under the direction of Gena Branscombe. Miss Ware is an honorary member of 35 clubs throughout the United States.

The composition, a setting of Edwin Markham's poem, A Vision of Christ's Return to Earth, was first performed by the Los Angeles Philharmonic Orchestra with Clemence Gifford, mezzo-soprano, as soloist. It received its first performance for chorus in Town Hall, New York, last season with the Branscombe Choral directed by Miss Branscombe.

Some time ago the Library of Congress in Washington requested the original manuscript of her tone poem, Undine, which was premiered in Philadelphia with chorus and orchestra.

Miss Ware recently presented an entire program of her compositions in Schirmer Hall, New York, when she played her piano compositions and accompanied Emily Roosevelt, soprano. Among the first performances were: Victory Prelude, and Waltz at Midnight, for piano; This Day is Mine, Gladness, A Junk from China, and From India, for voice.

During the past season Miss Ware has been lecturing on Song Interpretation from the Composer's Standpoint. Miss Ware was presented with an honorary membership in the Musical Club of Plainfield, N. J., where she resides.

Photo © by Underwood & Underwood
HARRIET WARE

Mozart Novelty Introduced

A youthful work of Mozart's, the so-called "Lambach" Symphony, rediscovered some fifteen years ago in the monastery of that name in Austria, had its first New York performance by the Midtown Symphony Orchestra under Zoltan Fekete's direction in the Ethical Culture Society's auditorium recently. The introduction of the novelty was prefaced by a short talk by Dr. Paul Nettl, who had arranged its first American hearing at the Westminister Choir College in Princeton. The orchestra, of seventy-two men and women, also played Verdi's overture to The Sicilian Vespers; Vivaldi's concerto grosso in A minor, Op. 3, No. 8, for two violins and strings; Ernest Chausson's symphony, and a march from Karl Goldmark's Queen of Sheba.

The novelty proved to be melodious and simple in its style and presaged Mozart's mature work only slightly. The players and conductor played with generally good effect. The Vivaldi double concerto pleased in particular, with Ludwig Wittels and Harry Goshkowitz as soloists. The audience was large. P. K.

Minneapolis College Commencement Concert

MINNEAPOLIS, MINN. — Commencement exercises at the Minneapolis College of Music on June 21 will include the appearance of the college choir under the direction of Peter D. Tkach. Seniors to appear with orchestral accompaniment under the direction of William Muelbe are: Hilma Linde, contralto; Florence Holmes, violinist; Mary Jean Raiche and Beatrice Solinger, pianists; David Jenkins, tenor, and Mary Alice LaBine, reader. Presentation of the degrees will be made by Harold Ayres.

Jean Herman, contralto, has been awarded the National Council Fiske Student Award by Phi Mu Gamma National Allied Arts Fraternity. The Minnie Maddern Fiske Memorial Foundation Scholarship has been awarded to Mark Strachota, clarinetist. Both young artists are sophomores and will give a concert on Oct. 17.

Mu Phi Epsilon Program

Marjorie McClung, soprano, Gertrude Hopkins, harpist and Virginia Hamister Patten, pianist, were presented in a joint program on May 6 in the MacDowell Club, New York, under the auspices of Tau Alpha Chapter of Mu Phi Epsilon. Each artist was heard in individual numbers with Miss Hopkins and Miss Patten concluding the program with Ravel's Introduction and Allegro.

Julia Munro Scores Heard on Radio and with Drama

Julia Munro, violinist and member of the staff of Centenary College, Hackettstown, N. J., has composed the incidental music for the monthly broadcasts of the school's radio group, given from WEST, Easton, Penna., Miss Munro has arranged the musical background for the annual drama presentation which this year is the play Every Woman and written original music for the chorus. At the conference of colleges on June 3, the second act of the play with Miss Munro's music was given. Miss Munro who is a former pupil of Leopold Auer and has a New York studio is also a member of the teaching staff of the Ash Institute, Brooklyn, and the Central Y.W.C.A., Brooklyn.

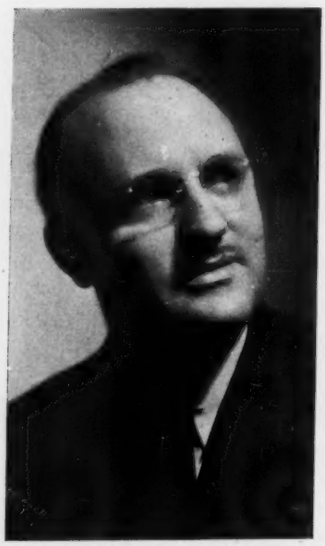
Curtis Quartet Series

The Curtis String Quartet will present two series of concerts, under the auspices of the Chamber Music Society of Rockport, Me., at Captain Eell's Boat Barn, there this summer. The first, on four Sunday evenings, starts on July 20. Four programs will be given. Series B will be given as matinees on the same days.

Gerhart Conducts First "Pop" Concert at Altoona

ALTOONA, PENNA.—Russell Gerhart recently presented the Altoona Civic Symphony in the first "Pop" concert ever given here, thus marking a new period in the musical activities of this organization. The orchestra was seated directly under the lighted dome, being placed well for acoustics. The program opened with a lively and brilliant performance of the overture to The Barber of Seville, followed by the appealing Romeo and Juliet Fantasie of Tchaikovsky, in which the orchestra showed sensitivity and sonorous tone. The soloist, Alice de Cevee, presented a group of clever and intriguing arrangements of popular and modern piano numbers, which were received with enthusiasm. Following the Liszt Hungarian Rhapsody No. 12 Miss de Cevee was obliged to give encores. The second part of the concert included four Strauss numbers, Overture to Die Fledermaus, Perpetual Motion, Pizzicato Polka and the Blue Danube waltz. Pierné's Entrance of the Little Fauns, Grainger's arrangement of the Londonderry Air, and Finlandia completed the list. The program demonstrated Mr. Gerhart's splendid musicianship and inspiration in the development of this orchestra which he founded.

M. N.



RUSSELL GERHART

JULIA MUNRO

Hornell, N. Y., Programs

HORNELL, N. Y.—Bookings for the 1941-42 schedule of the Fortnightly Club, Inc., will be made later. Two musical programs are planned. Gertrude Groesbeck is secretary.

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Young Pianists Score

Doris A. Humphrey Pupils Win Awards in Piano

Piano pupils of Doris Albee Humphrey's Woodcliff, N. J., studio were winners in the annual festival competition at Griffith Stadium, Newark, of the New Jersey Federation of Music Clubs. Mrs. Humphrey, a former State junior counsellor, is third vice-president of the Federation.

William Bahnson received a superior rating in the solos division for the third consecutive year. A similar award went to Muriel Hartman and, in the two-piano division, they also received superior ratings. For five successive years they have won superior ratings and they will receive a cup from the board of directors of the Federation, in recognition of being the only junior pianists in the state to do this. Muriel is a pupil of Mary Tresca, former pupil and now assistant to Mrs. Humphrey.

Evelyn Eid and Caroline Michener received excellent ratings in the solo division and Joan Holst and Evelyn Eid superior awards in the two-piano group. They are pupils of Mrs. Humphrey.

Cecelia Henry, Russell Black, and Dorothy Markarian also received superior ratings in the solo division. Patricia Scharf, Barbara and Gertrude Benson, June Stukhart and Francis Heinzmann received excellent ratings. They are pupils of Miss Tresca.

Each of the 18 LaForge Music Study Club entrants received recognition. Edwin Linnewerth won first prize in the club scrap book division for grammar grades; Evelyn Eid a similar award for the high school division with Barbara Schmid second. Contestants were between 8 and 17 years of age.

Photo by Ernest Nash

ZOLTAN KURTHY,
composer and first viola player of the New York Philharmonic Orchestra, conducted his Overture recently with the orchestra. The performance was broadcast over WABC.

Beecham Makes Radio Debut with CBS Orchestra

Sir Thomas Beecham made his debut on the American radio over WABC on June 1, directing the CBS Orchestra in Mozart's Haffner Symphony, his own arrangement of Handel's Faithful Shepherd, Delius' Walk to Paradise Garden, and Bizet's suite, The Fair Maid of Perth. On June 22, Sir Thomas will again direct this orchestra, presenting a symphony by Boccherini, the Golden Spinning Wheel, Dvorak, two pieces by Debussy, and the Delius Piano Concerto with Betty Humby, English pianist, as soloist.

In addition to appearing as guest conductor at the Essex County Festival in Newark, and directing eight concerts at the Ravinia Festival. Sir Thomas will direct the Montreal Festival, when the programs will include the Bach B Minor Mass, a Mozart program, Elgar's Dream of Gerontius and the Fauré Requiem. Marcelle Denya, soprano, who first appeared in Montreal last season, will be a soloist in the Requiem and Mass.

Mary Howe's Scores Have Many Orchestral Hearings

Mary Howe's orchestral work, Stars, was performed by the National Symphony Orchestra, Hans Kindler conducting, on its recent tour. Records of this work were made by the Maganini Chamber Orchestra, Quinto Maganini conducting, for the American Music Center in New York. Miss Howe's Suite Melacolique for violin, cello and piano was performed in April in Los Angeles under the auspices of the Society of Native American Composers. Her recently completed Quartet was performed by the Coolidge String Quartet at the New York Public Library in April. The National Federation of Music Clubs selected Miss Howe's Habanera as a contest piece in the advanced class for two pianos.

Dougherty and Ruzicka Preparing Programs for Fall Tour

Celius Dougherty and Vincenz Ruzicka, duo-pianists, open their tour next season on the All-Star Series at Princeton, N. J. They will spend the summer at Cape Neddick, Me., where Mr. Dougherty will compose and arrange scores for two pianos and also revise and edit works of the masters. Several of his transcriptions are scheduled for Fall publication. The two pianists on May 27 played Debussy and Ravel works at the Park Lane Hotel, New York, at the France Forever meeting.

TERESA GERSON,
mezzo-soprano, artist-pupil of the Rhéa Silberta studios, was soloist recently over WABC in Rossini's Stabat Mater. Miss Gerson, who returned to America a short time ago, is best known here for her performance of Salome in Herodiade, under the direction of Eugene Goossens, and as Brangäne in Tristan and Isolde with the Philadelphia Opera Company.

Enya Gonzalez As Butterfly At Hollywood Bowl

Enya Gonzalez, Philippine soprano who recently completed twenty-one performances of Madam Butterfly at the Radio City Music Hall, will make her West Coast debut next month. She will sing in Butterfly at the Hollywood Bowl on July 8 with James Melton as Pinkerton.

Grace La Mar Married

Grace La Mar, contralto, and member of the faculty of the Westminster Choir College, was married to Dr. Donald Edwards Edgar on May 31 at Christ Church, Riverdale-on-Hudson, N. Y.

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BOOK

MARIAN ANDERSON, a portrait, by Kosti Vehanen.

Doubtless not yet the definitive biography but an interesting book is this. A handicap to the author, who is Miss Anderson's faithful accompanist, is the fact that the eminent singer's career has covered less than a score of years, up to now. He does quite a bit with the slender material at his command, nevertheless.

One does not get much of the humor and other qualities of the Negro songstress that many pages hint at and occasionally show, or learn the secret either of Miss Anderson's humanity or greatness. There is a section about her methods of study which is interesting, and there is a great deal about the countries visited, the foods eaten, the gowns worn, the jewels that were lost, and the like.

The famous episode of the D. A. R. snub and the subsequent concert at the Lincoln Memorial is developed in *maestoso* tempo. At the beginning and end the Finnish musician who, in a sense has aided Miss Anderson to become the artist she is, falls into a poetic revery while the events pass before him. It is as a graceful, poetic essay that this book is to be classified. But doubtless it will be interesting to Anderson admirers. (Whittlesley House, New York.)

FOR ORCHESTRA

TWELVE CONTREDANSES by Beethoven, edited by John E. Castellini, in a special arrangement by Edwin John Stringham. Vol. I, Nos. 1 to 6. These jolly, intimate dances composed by Beethoven are given in an edition making them available for practical use by ensembles. The composer's notation is published in large notes, with scoring additions in small ones. The edition thus is adaptable for various sized groups. Issued both for small and full orchestra, and with Beethoven's original parts. There is a foreword by Prof. Stringham. (Music Press, Inc., New York.)

FOR CLARINET QUARTET

ALLEGRETTO GRAZIOSO from Symphony No. 3 by Brahms, transcribed by Christopher Wood for four B flat clarinets. The gracious coloring of the instruments lends itself well to the dainty measures of this poetic movement. The various parts of the original have been cleverly reduced, with clarity and simplicity of effect. The same arranger provides a version for three clarinets in B flat and a bass clarinet of a MacDowell INTERMEZZO in sprightly classic pattern. The work dies away at the close, *ppp*. Both pieces are short. (Concord Music Publishing Co., Inc., New York.)

FOR FLUTE TRIO

TAP DANCE and OLD SPANISH MELODY, by Bainbridge Crist, both for three flutes, are vigorous dance-like works, with simple contrapuntal design. The first has a clever syncopated effect suggesting the hoof-beats of the dancer, and the second is a brisk *allegretto* in which three parts are contrasted. (Concord Music Publishing Co., Inc., New York.)

DRILLS FOR SAXOPHONE

TOP-TONES FOR THE SAXOPHONE; Daily Embouchure Drills and Four-Octave Studies, by Sigurd M. Rascher. A well known performer here puts forward an interesting series of drills designed to enlarge the players' range on the saxophone. He states that "no comprehensive method of training the embouchure to master the higher register has previously been published." The production of notes higher than top F is based on the principle of harmonics, according to Mr. Rascher, whose book has the earmarks of authority and whose exercises are practical and original. (Carl Fischer, Inc., New York.)

FOR SAXOPHONE AND PIANO

MIDNIGHT BELLS, arrangement of a Kreisler-Heuberger setting by Cecil Leeson. A lilting Viennese waltz makes an attractive solo for this instrument. (Charles Foley, New York.)

FOR CHORUS

INTERMEDIATE HIGH SCHOOL CHORUS BOOK, collected and edited by Noble Cain, who explains in a foreword that the contents are designed for groups above the level of beginners. Harvey Gaul, Philip James, Lily Strickland, Frank Butcher, Frederick Candlyn, Lamont Galbraith and W. S. Nagle are among the American composers whose works are included. There are three-part numbers for girls, four-part for boys and several mixed ensemble numbers. The latter include French, Irish and English folksongs. Seasonal items also are provided, the whole making an attractive collection. (Oliver Ditson Company.)

FOR ORGAN

FOUR BACH ORGAN TRANSCRIPTIONS, by Harvey Gaul. The Pittsburgh musician in this collection has taken an air from the Christmas Oratorio, Break Forth O Beauteous, Heavenly Light, with interludes and a coda from other Bach works, as the first item and made a free arrangement with brilliant octave passages interspersed with the chorale. The second is the ever popular Sheep May Safely Graze which the arranger has provided with a simple but effective background. In the case of the 14th century In Dulci Jubilo, Mr. Gaul has transposed the original; stated it with a duple accompaniment of individual notes in the manner of a contrasting voice and then set forth the chorale before a final section in which the main thought is built with the pedal following in canonic style. Jesus Meine Freude, the final item is a series of contrasts, the chorale being embellished in episodes. (J. Fischer & Bro., New York.)

SEVEN POLYPHONIC PRELUDES ON CHRISTIAN LITURGY, by Garth Edmundson. The old Latin Hymn, Day of Light; the Angelus, themes of Schumann and Praetorius, a canon on Our Father, a nocturne on the hymn, Alas and Did My Saviour and a toccata on the hymn of St. Ann, provide dexterity episodes in which an organist may revel. (J. Fischer & Bro., New York.)

George Smooke Photo

LANSING HATFIELD, new Metropolitan Opera baritone, presents to Mrs. John W. Findlay, director of Bundles for Britain workrooms, his recording of Waltzing Mathilda, the song adopted by Gen. Wavell's Australian troops as their unofficial marching song. Mr. Hatfield in accordance with requests, made the first American recording which he and Carl Fischer, Inc., publishers and owners of the American rights to the song, donated to Bundles for Britain.

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A LITTLE BIT OF HEAVEN CALLED HOME, a setting by Will Marion Cook to a poem of Mercer Cook, a ballad type number with a refrain that will place it very close to a popular-tune style. Not difficult and with a middle register range practically throughout. (G. Schirmer, Inc., New York.)

THE RAINBOW TRAIL, Theodore Paxson's rollicking setting of a poem by Katherine Atherton Grimes. Here is a number which a baritone with a top G can make decidedly effective. It is very singable and with an attractive melody. (G. Schirmer, Inc., New York.)

O MOTHER HEART, by Bruno Huhn, is a welcome addition to the limited number of Mother's Day numbers which do not drip sentimentality. Simply and unaffectedly told, it impresses as a singer's own tribute rather than a song in which the artist might become impassioned. (G. Schirmer, Inc., New York.)

IF YOU HAVE FORGOTTEN, a setting by Elinor Remick Warren of a poem by Sara Teasdale. Starting slowly and with sentiment, there is a faster middle section somewhat in the relative minor but with rapid key changes before resolving into its original key, piano. (G. Shirmer, Inc., New York.)

COME UNTO ME, by Nellie Test, a brief religious number suitable for use in church services. Set in the middle register, it can be used by soprano or even baritone. The accompaniment, on arpeggio figuration, does not intrude into the melody, a singable lyric, reflecting in its simplicity the atmosphere of the Scriptural text. (Galaxy Music Corp., New York.)

ELIZABETHAN SONGS, by Charles Haubiel, part of the incidental music which this American composer wrote for the play Will Shakespeare of Stratford-on-Avon, by Margaret Crosby Munn, produced in New York in 1934. The three items comprise Love Hath Ever Wrought Me Woe, The Kiss, and O Love Me Not When I Am Dead. Brief numbers, none of which takes as much as three minutes. The first an *allegretto grazioso*, with rhythmic changes indicating love's effect, the third with a madrigal-like melody. (The Composers Press, Inc., New York.)

THE DAWN WILL BREAK, by Haydn Wood, a setting of a text by Lillian Glanville, in the composer's typically lyric vein, in which the poet's philosophical expression of hope is reflected in a charming setting with assurance bringing an expression almost of exultation. Not difficult and within a limited range. (Michael Keane, Inc., New York.)

STEPHEN C. FOSTER'S FORGOTTEN SONGS, edited by Hamilton A. Gordon, includes several more or less familiar numbers by the American composer of folksongs. Numerous others not included in general Fosteriana are also in the 16-page collection. New versions have been prepared by Milton Adair, Charles G. Eastman, Louis Sugarman, George Cooper, and Samuel Lover, both in words and music. The collection is valuable in that it unearths these "unknowns." (Hamilton S. Gordon, Inc., Edward B. Marks Music Corp., New York.)

SSA

LO, THE WINTER IS PAST, music by George Mead, is a colorful and somewhat exotic setting of the well-known passage from the Song of Songs in which the vernal season and love are proclaimed. There is a degree of chromatic quality suggesting the Oriental setting in the piano accompaniment, which may also be had for orchestra. The voice parts are fairly complex in rhythm. The compass of the first sopranos extends to high A flat. (Galaxy Music Corp., New York.)

AWAKENING, by Walter Golde, arranged for three-parts by C. B. Macklin in contrasting rhythmic phrases, as the lover reveals his intense emotion finally realizing as the high A flat is reached that he really loves the maiden. The harmony is somewhat modern in treatment with unexpected intervals. (J. Fischer & Bro., New York.)

HOSPITALITY RUNE, by Nedric Baugh, is a novel little folk number from the Hebrides, in primitive style, telling of the stranger who came to the house and the hospitality given him. It is a cappella, with a strong conclusion on the words, "Often comes the Christ in the stranger's guise." There is a square-cut quality in the writing. (Galaxy Music Corp., New York.)

TTBB

WHEN NIGHT DESCENDS IN SILENCE, arranged by Ralph L. Baldwin from Rachmaninoff. A colorful arrangement with the baritones and first tenors intermittently carrying the melody, the other parts moving chromatically. To be sung *lento* and with constantly changing dynamics, its only weakness might be male singers who are not impeccable in their intonation. The accompaniment is primarily a triplet figure. (Charles Foley, New York.)

NOW THANK WE ALL OUR GOD, from the Cantata, The Lord Is a Sun and Shield, by J. S. Bach, arranged by Gwynn S. Bement. A simple and eloquent version of a sturdy Bach chorale, with English words by Catherine Winkworth. Unaccompanied. (Galaxy Music Corp., New York.)

Mabel Wood Hill Finishing New Score for Ballet

Mabel Wood Hill has again turned toward ballet composition and is completing a work which combines ballet with theatre. Her Adventures of Pinocchio, a ballet-pantomime, for four years was presented on tour by Edwin Strawbridge. In the new work, the miming and dancing, according to the composer, "run the gamut from mystery to gaiety, then to sinister implications and finally back to mystery again."

MABEL WOOD HILL

Calliope, a collection of British songs, which she has harmonized, is among her late compositions. Fabien Sevitzky this season conducted her Reactions to Fiona McCloud and Easop's Fables had its first performances under his direction during the Second Festival of American Music at Indianapolis.

Schirmer to Publish Harold Berkley's Violin Method

G. Schirmer, Inc. will publish Harold Berkley's Modern Technique of Violin Bowing in June, offering the first published book of this well known New York violinist, violin teacher and conductor. Mr. Berkley, head of the violin department of the Hartford School of Music, violin teacher at the Juilliard School, is conductor of the Hartford Oratorio Society.

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WHY—E flat
CHRYSALIS—F
I'M A GIPSY—E minor
THE NATIVITY—D flat
BOWL OF JADE—B minor
SPRING IS HERE—D flat
SUMMER NIGHT—D flat
THE ASCENSION—F
AWAY TO THE SEA—D minor
HE CAME RIDING ON FLAKES OF SNOW—C

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CHICAGO

(*Continued from page* 33)

Cara Verson Plays for Symphonia

Cara Verson recently gave her causerie recital, Vignettes of Modern Pianism, before an inter-chapter meeting of Symphonia, men's musical fraternity.

Reuter Student Wins A.A.M. Award

Constance Clare won the annual award for superior pianistic achievement given by the Society of American Musicians. The young pianist, who is a product of Rudolph Reuter's studio, has won the national high school and band contest, a radio award taking her to New York and the Musical Guild's debut appearance. She will appear in recital in the autumn under the auspices of Bertha Ott and the Society of American Musicians. This is the third time a student of Mr. Reuter has won this contest, Emily Boettcher and Howard Silberer being the other two.

Lake View Musical Society Winds Up Season

An extra-seasonal concert for the benefit of its scholarship fund and its annual luncheon and musicale at the Arts Club wound up the Lake View Musical society's forty-fifth season with a new president, Mrs. Harrison H. Havner taking over the gavel. A most enjoyable program was given by Clarence Russell, brilliant young American tenor, recently returned from France; Janice Porter, soprano of the Chicago Opera, and Mae Doelling Schmidt and Lucille Manker, duo-pianists. Gladys Bezazian, dancer; Doriss Briggs, harpist; Marion Hall, pianist, and Irma Cooper, soprano, collaborated in making the final program brilliant.

Mrs. Herman Devries' Student Heard

Dorothy F. Grahm, soprano from Mrs. Herman Devries' studio, has had many engagements this season. Recently she was soloist at the annual concert of the Calumet Singing Society, when she sang Strauss' Blue Danube with the Calumet Symphony Orchestra and a group of solos accompanied by Mildred Katz. She also sang for the Walther League A. C. banquet, at a father and son banquet at St. Paul's auditorium and participated as special soloist at the spring rally of the South Shore zone of the Walther League.

Chicago Musical College Student Graduation Recital

A young and talented pianist, Ottolee Macomber, showed in her graduate recital at the Chicago Musical College that she has achieved much under the expert guidance of Rudolph Ganz, her teacher.

Hanna Butler's Students Heard

Helen Culver, contralto; Winnifred Sayer, Ethel Koplan, Carol Brenner, Mildred Boberg, Shirley Prensler and Willa Dryden, sopranos; Terry Rivett and Edward Ferree, tenors, and Lionel Crane, bass, students of Hanna Butler, recently sang in a studio recital which showed them well trained young singers who reflect credit on their prominent mentor by their excellent work.

Activities of Anna Fitzu Opera School

Anna Fitzu, artistic director of the Chicago Conservatory, has closed a successful series of twenty-eight operalogues, assisted by her students, Shirley Dickinson, winner of coloratura section of Chicagoland's Music Festival, and William Tabbert, baritone of the Chicago City Opera. Miss Dickinson will go on tour with the Thaviu Band as lead in The Bohemian Girl and will sing Micaela to Helen Joffe's Carmen with the Thaviu Opera Under the Stars. Miss Joffe, fifteen-year-old sensational contralto, has been pronounced by those who have heard her a "find." Violet Wilkey is to be the soloist at the diamond jubilee commencement of the Chicago Conservatory of Music on June 15 at Studebaker Theatre. Richard Gordon has just returned from Minneapolis where he sang Lionel in Martha with the Minneapolis Opera Company under the direction of Leo Kopp, and he is to appear in the same role in Milwaukee early in the summer. Bettylou Scandling, contralto, member of the Civic Opera Company, has one of the leading roles in the Radio Theatre of Chicago presentation of the musical comedy, entitled "V.V.V." and Mona Bradford, also contralto of the Chicago Opera, appeared recently in the title role of Carmen at the Sullivan High School auditorium.

Thomas N. MacBurney's Students Presented

CHICAGO.—Young singers from the vocal studios of Thomas N. MacBurney of Chicago are being heard widely as opera, concert and oratorio artists and are active as teachers of voice.

Among his artists, Lawrence Davidson, baritone; Betty Mitchell, mezzo contralto; Oren Dabbs, tenor; Janes Olson and Jeannette Poulsen, sopranos; Algerd Brazis, baritone; Arsene Summers, contralto, and Edward Richmond, tenor, heard recently in one of the regular Monday evening artists' concerts, are fine examples of what is being accomplished under the guidance of a critical and masterful mentor. With his resonant and powerful basso, Mr. Davidson sang with nobility excerpts from Handel's Messiah. Miss Mitchell is an unusually fine mezzo-soprano, well versed in her *métier*, as was shown in her authoritative account of Oh, Rest in the Lord from Elijah. Mr. Dabbs disclosed a sympathetic and well produced tenor voice in the donna non vidi mai from Puccini's Manon Lescaut, and Miss Olson's ingratiating personality offered with telling accent Rachmaninoff's In the Silent Night and Besly's The Second Minuet. Of equal distinction was Mr. Brazis' singing of Di Provenza from Traviata. Miss Summers dramatic contralto gave added significance to Marguerite Test's Bondage and Stride la Vampa. Mr. Richmond also made his point through impeccable diction, good phrasing besides displaying a tenor voice of uncommon limpidity in Recondita Harmonia from Tosca. Leise, leise from Der Freischütz, brilliantly delivered by Miss Poulsen, concluded an evening full of pleasurable surprises.

Participate in Oratorios

Robert B. Walls sang the tenor role in The Creation with the Spokane Oratorio Society on May 4 and on May 6 was soloist at the University of Idaho in Hiawatha's Wedding Feast. Oren Dabbs, Edward Richmond, tenors, and Cecil Crisham, baritone, all members of the male quartet, Knights of Song, had a week's engagement at Decatur, Ill.; in April, another week at the State-Lake Theatre in Chicago and are now on a twelve weeks' tour of leading cities of America. Lawrence Davidson, bass-baritone, recently made a most successful debut in Chicago. Another artist from Mr. MacBurney's class is Bernice Rickman, soprano, who was soloist for the Northerners radio program from 1938 to 1940. She appeared with the Chicago Apollo Club in February in the Bach Magnificat and in March gave a concert in Salem, Ore. Ona Skever, soprano, sang the role of Micaela in Carmen with the American Lithuanian Opera Company in Chicago in April. Algird Brazis, baritone, was the Toreador and John Rukstata the Zuniga in the same performance. Arsene Summers, contralto, sang in the trio in the Elijah performance at the Auditorium, Chicago, and was soloist at St. James Methodist Church in a Holy Week Litany by Gross and in the Good Friday service at the Hyde Park Community Church. James Olsen, bass, had a week's engagement in Louisville, Ky., with the Singing Marines.

These artist students are all products of Mr. MacBurney's tutelage. J. C.

THOMAS N. MACBURNEY

Kamen-Hyde Studio

AMANDA MACDONALD

Amanda MacDonald Combines Work as Coach and Painter

CHICAGO. — During the past season Amanda MacDonald, Chicago accompanist and opera coach, has taken time out from her studio to paint some new mannequins for her miniature opera stage.

Miss MacDonald was called upon to fill a vacancy as musical director of the American Opera Company and has remained with the company for nearly three years. During the first engagement of opera in the open-air theatre at Ilgair Park, she rehearsed and accompanied two performances of Faust and two of La Traviata.

The following autumn when the company returned to the Chicago Woman's Club Theatre, she presented her pupil, Teresa Romano, in Rigoletto. When the orchestra which had been engaged for the evening failed to appear, she proved equal to the emergency, went down into the pit and played the entire score. During the same season the company presented a program of Opera Miniatures which Miss MacDonald arranged and accompanied.

During the first engagement she accompanied two performances of Il Trovatore, one of Faust, and one of Lucia di Lammermoor. Several students who have been coaching with her have appeared in different roles with the various opera groups around the city.

Dudley in Ship Concerts

Edward Dudley, American tenor, will give two Sunday evening concerts on the S.S. Kungsholm, on which he is cruising to Havana and Caribbean ports. On his return he will take a bicycle trip through the Adirondacks with friends.

Addresses Wanted

The Musical Courier desires to obtain the present addresses of the following:

Bagger, Henriette	Lewis, Nana
Beaume, Jeanne Roel	Luckey, Ann
Beltz, Donald	McArden, Joy
Bobwin, Charles	Marbini, Armand
Brewer, Ted	Mola, Corradina
Brown, Thomas A.	Muller, Edmund
Chambers, Peter	Nouneberg, Louta
Cherniavsky, Leo	Ostberg, C. G.
Coen, Lina	Razlog, Anton
Compton, George	Ruetschi, Charles
Couyas, Raoul A.	Romakoff, Vasily
Currie, Jean	Sakoutas, Vitaly
Daniel, Buddy	Scott, Dr. Glendale
De Zubeldia, Mme.	Shull, Mark
Desfosses, Beatrice	Sorelle, Eloise
Di Napoli, Guido	Surani, Anna
Fay, Donald M.	Sutton, Ezilda
Fink, John	Tauritz, Frank
Fischer, B. Marshall	Tello, Afelia
Fonteyn, Christine	Turner, Ann
Gardner, Leila Troland	Viola, Renzo
Grimard, E.	Weinberg, Jacob
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Belgian Piano-String Quartet to Remain Here

Bernard R. LaBerge announces that the Belgian Piano-String Quartet from Brussels will remain in America following their recent transcontinental tour.

Through the generosity of Count and Countess Cornet de Ways Ruart, the Quartet has become affiliated with Colorado College at Colorado Springs, and will hereafter be known as the Belgian Piano-String Quartet of Colorado College.

The ensemble will take part in musical activities of the college, give a series of concerts covering chamber music literature, appear at festivals, and also tour the country. The group is the only piano-string quartet devoting itself exclusively to literature written for this particular combination. The members have been known throughout Europe for 15 years and many leading composers have written and dedicated works to them.

The personnel of the Quartet comprises G. Mombaerts, pianist; Albert Rahier, violinist; J. Wetzels, cellist and C. Foidart, violist.

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Heard in the Studios

Greta M. Schonwald

Four pupils of Greta M. Schonwald—Mollie Mutnick, Angela Chope, Penelope Vassilaros and Mary Kalmer—presented an excerpt from Mozart's Magic Flute at

GRETE SCHONWALD

the recent concert in Zion's Church, New York. At the New York College of Music, an entire vocal program was presented by Mme. Schonwald's students. In addition to the four heard at the church program, the pupils were: Karol Bergman, Edith Miehle, Joan Cohen, Mimi Sloane. Prof. Schonwald was at the piano for the program which included operatic arias and songs in Italian and German.

Prof. Schonwald will conduct courses for teachers this summer at her New York studio.

Viktor Fuchs

Irene Jessner, Metropolitan Opera soprano, has been engaged for the Italian and German repertoire at the Teatro Colon in Buenos Aires and will be heard as Eva, Elsa, Desdemona, Iphigenia and Rosalinde. Last season she sang Alice Ford, Senta, Alceste and Saffi.

Alfred Hollaender is now teaching singing at the State Conservatory in Caracas, Venezuela.

Gertrud Janssen gave recitals in Philadelphia and New York. Elvira del Monte has been heard in recitals in Newark and New York City. Ivor Barry Schaeffer and Mimi Mann sang leading roles in The Magic Flute at Carnegie Hall. Edgar Mills appeared in Reading, Penna., and other cities in concert. Flora Avner was soloist with choral groups in Paterson and Jersey City.

These artists are from Prof. Fuchs' New York studio.

Nana Genovese-Gazzale

Nana Genovese-Gazzale presented her artist-pupils in a vocal recital on May 25 at her Metropolitan House Studios. Participating were Carl Wild, Evelyn Robertson, Cesare Orsino, Ann Portras, Harold Bertelsen and Olivia Hann. The program was designed to give each young artist an operatic aria and a group of songs. Evidence of careful instruction in phrasing and interpretation was noted throughout. Edith B. Thompson and Clemente De Macchi were the accompanists. K. R.

Elly André

Elly André will conduct courses in voice in New York City this summer remaining until Sept. 1.

Freda Sheldon, dramatic soprano, now on a coast to coast tour, will be heard in a Town Hall, New York, recital early in November. Lola Urbach, dramatic soprano, was heard recently at the St. Moritz Hotel, the Hotel New Yorker and at the Ocean Parkway Centre, Brooklyn. Caterine Graves, lyric soprano, was soloist at the Spring Festival of the Henry St. Settlement School and on June 4 broadcast over WNYC. Yvonne Sterling, coloratura soprano, appeared recently at the First Congregational Church, Westfield, N. J. Elaine Penrose, dramatic soprano, won second prize at the State Singing Contest in Elizabeth. Billy Beyer, coloratura soprano, from Radio Paris and the Portuguese station in Lisbon, will soon be heard over NBC. All are artist-pupils of Mme. André.

Kate Bertram

Vocal students of Kate Bertram were presented in a studio-recital on May 24. Participating in a highly varied program were Margit V. Ende, Nota Kamberos, Carolina Finni, Ralph MacDowell, and Rae Muscanto. Excellent voice production and musical interpretations were apparent, as well as special attention given to the development of individual attributes. Martin Rich was the capable accompanist. K. R.

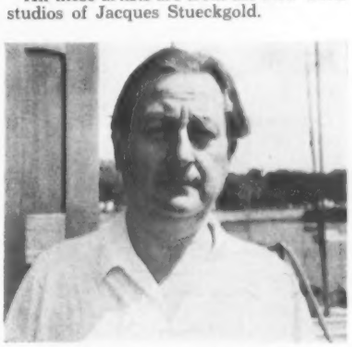
Jacques Stueckgold

Zinka Milanov, Metropolitan Opera dramatic soprano, is appearing in opera in Buenos Aires and Rio de Janeiro. For the second time Mme. Milanov opened the Buenos Aires season as Leonore. Marita Farell, also of the Metropolitan, has been engaged for leading soprano roles in German and Italian productions this summer at the Teatro Colon, Buenos Aires. Carl Hartmann, dramatic tenor, following his Liederabend programs in Tokio, has been engaged for 24 additional concerts. He sang Siegmund at Moscow.

Gerhard Pechner, bass-baritone, formerly of the Berlin Staatsoper, sang Bartolo in The Marriage of Figaro at San Francisco with members of the Metropolitan. He was engaged for several concerts in the East. Mr. Pechner is his own accompanist at these programs. Mario Berini, American lyric tenor, who has been appearing in the operatic presentations at the Radio City Music Hall has been engaged by Iturbi for Beethoven's Ninth Symphony. Milan Petrovic, baritone, will present a Montreal recital. Following his Hugo Wolf Lieder programs, he has been re-engaged for two more concerts. Selma Kay, leading soprano at the Radio City Music Hall has had an active season appearing in concert, opera and radio. She is heard regularly on Sundays over WJZ with Erno Rapee conducting the Music Hall of the Air orchestra. Franco Perulli, tenor, recently appeared with the Newark Civic Opera in The Barber of Seville and has been engaged for appearances in Havana. Jessica Davis, soprano, participated in the same Newark Opera production.

Ladis Kiepura, tenor, will make several appearances in Chicago. Ruth German, coloratura soprano, has been engaged by the Brooklyn Arion as soloist and also will make Philadelphia and Atlantic City appearances. Philipp Bond, bass, was soloist at several orchestral concerts. He will make his opera debut as the King in Aida.

All these artists are from the New York studios of Jacques Stueckgold.



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Carl M. Roeder

Several young artist-pupils of Carl M. Roeder were heard in a piano recital at Carnegie Chamber Music Hall recently. Henry Alberts, with Miriam Woronoff at the second piano, played Beethoven's C major concerto; Jean Holthausen was heard in Brahms and Faure numbers; Rosetta Goodkind played Shumann's Abegg variations; Jane and Joan Rosenfeld presented Bach-Saar and Chopin works; Jack Seaman played the A flat polonaise of Chopin; Doris Frerichs played Franck's Symphonic Variations with Hannah Klein at the second piano; Miss Woronoff was heard in some Chopin and Gluck-Brahms and Lewis Hamvas concluded the program playing the B flat major concerto of Brahms with Katherine Braun at the second piano.

Ann Chenee

Naomi Plairn and Zona Goldenberg, pupils of Ann Chenee, won prize certificates and on May 17 presented solos at the Wanamaker Auditorium. They received awards after attaining the highest general average.

Miss Chenee, who will conduct a summer course from June 15 to Aug. 15, on May 1 lectured for the Piano Teachers' Congress on the Development and Control of Natural Power in Piano Playing.

Edith Griffing

Summer master classes will be conducted at Lubbock and Abilene, Tex., from Aug. 6 to Sept. 4 by Edith Griffing, New York vocal teacher.

Gordon Gaines, baritone, a pupil of Miss Griffing, will be heard in recital on Aug. 14 at the Texas Technology College at Lubbock.

N. Y. College Recitals

Piano pupils of Leslie Hodgson appeared in recital at the New York College of Music on May 20. Participating were Anna Lee, Lotte Landau, Loretta Chubatovsky, Leontine Bodenlosz, Minna Siegel.

Georg Bertram presented his artist-pupil, Gisela Binz, at the college on May 22, her program including Schubert, Brahms and Schumann numbers.

Lifavi Plans New York Recital

Carlo Menotti Lifavi, Brazilian-American baritone and teacher, who sang on the same program with Salvatore Baccaloni at the Hotel Piccadilly, New York, recently, is planning a fall appearance at the Hotel Astor, assisted by his pupils. Among these are: Henry Siegel, tenor; Helen King, soprano; Ann Dermagian, soprano; Rose Pecora, soprano; Sol La Plana, tenor; Frank Barretiere, tenor; Geneva Calabrese, soprano; Elfreda Lang, soprano and others. When he appeared with Baccaloni, Mr. Lifavi was accompanied by Josef Furgiuele, who conducted his own chorus, the Italian Center of Stamford Choral Society, in New York on May 15. During Beniamino Gigli's last visit to this country, Mr. Lifavi appeared with him in Town Hall, New York. He also sang recently in Cavalleria Rusticana in Stamford.

Schuster Holds Auditions for Summer Study

Joseph Schuster, solo cellist of the New York Philharmonic-Symphony Society, is auditioning advanced artists at his New York studio for study with him this summer at his country home. Mr Schuster also will conduct a special course for young students. An extensive program of sports has been arranged in connection with the teaching, practising and chamber music playing.

Burnham-Wragg School Closes

The Burnham-Wragg Piano School will be closed for the summer, Thuel Burnham and Russel Wragg leaving the end of June to motor through Arizona, Mexico and California. They return to New York Oct. 1 to reopen their studios and resume professional activities.

Photo by De Bellis

MME. HEDWIG ROSENTHAL, wife of Moriz Rosenthal, will conduct summer classes in New York for concert pianists, teachers and prodigies. The work will stress technic, style, interpretation and program building. Among prominent pupils of Mme. Rosenthal are Robert Goldsand, who won the Town Hall Endowment Series for 1941-42; Poldi Mildner, recently returned from a five months tour of South America; Rosa Linda, NBC radio artist; Julius Chajes, Charles Rosen, Albert Singerman, Hans Heideman, Lee Grön, Kenneth Amada, Roy Bogas, Elly Kassman, Barbara Chadwick, Douglas N. Johnson and Anne Mayrand.

Henry St. Students Give Annual Spring Concert

The Spring Concert of the Henry Street Settlement, Grace Spofford, director, on May 3 was an evening of concertos. The orchestra, under the able direction of Robert Scholz, and comprised of students of the school, provided sympathetic and admirable support for the youthful soloists, all of whom acquitted themselves with distinction, and gave pleasant impresseions of talent and serious study. The program listed movements from piano concertos of Mozart and Schumann played by Abba Bogin and Minna Hafter. One movement of a Mozart flute concerto was performed by Murray Panitz. A Solo de Concert for bassoon by Pierné, played by Benjamin Spiegel, revealed considerable dexterity for his youth. Helen Joskowitz contributed two Mozart arias with good style and showed sound training. Harry Cykman and George Osmolovsky played the Vivaldi Concerto for two violins with fine appreciation of style and good ensemble. The program closed with the first movement of the Mendelssohn Concerto for violin played by thirteen-year-old Charles Libove, which was remarkable for the unusual musical qualities both in tone and interpretation. A large, enthusiastic audience gave the young artists well deserved recognition.

M. M.

Stobbi-Stohner Musicales Planned At Hotel Plaza

Beginning in November, Alfred Stobbi-Stohner, New York operatic coach and accompanist, will inaugurate a series of musicales at the Hotel Plaza, New York. Each program will feature one or two established artists and a young singer from his studios. From July 1 and throughout the summer, Mr. Stobbi-Stohner will direct a group of players in Southampton, L. I.

Bannerman Pupils in Recital at Hempstead School

Pupils of Mrs. Parry E. Bannerman presented a harp recital in the auditorium of the Fulton School, Hempstead, L. I., on June 7. Mrs. John I. Brush, soprano, was the guest artist. Mrs. Bannerman, in addition to accompanying the soloist, played a duet with Elma Jane Abrams. Others heard in the extensive program which concluded with an ensemble of seven harps were: Lois and Marion Bannerman, Katherine Molter, Elizabeth Ann Parkman, Gloria Pflugfelder, Charlotte Cohen, Audrey Keon, Shirley Smith, Jane Anne Carpenter.

Proschowski Master Classes

HOUSTON, TEX.—Frantz Proschowski will conduct summer master classes at the Southern School of Fine Arts from June 9 to July 11. Repertoire classes, private instruction and teachers' classes in voice are planned.

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Harold and Marion Berkley to Have Maine Summer Classes

Harold and Marion Berkley, the sonata recitalists and teachers, will have their annual six-weeks summer session at Harrison, Maine, for advanced violin and piano students, chamber music courses, and accompanying classes beginning July 7. Assisting the Berkleys will be Leopold Teraspulski, cellist, for chamber music and concerts. The present enrollment promises the largest class for the summer yet taken to Maine by these musicians.

Maruchess Aids Scholarship Fund

Anne Hull, of the New Studio of Brooklyn Heights, presented Alix Young Maruchess, with Blanche Winogron and Henry Brant assisting, in a recital of music for viola d'amore and viola on May 9 at the studio for the benefit of its scholarship fund. Mme. Maruchess, who has been conducting a simfonietta in Santa Fe this season, begins her Eastern tour with five concerts in Georgia.

McClanahan Plans Summer Courses for Pianists and Teachers

Two summer courses for pianists and teachers are announced by Richard McClanahan, to be given in his New York studio. The first, from June 16 to July 4, will be offered daily in the mornings. The other, from July 7 to Aug. 15, will be conducted evenings, two and three classes a week.

Each course will include 12 lectures on technic, two on musical meaning and expression, and one special playing and criticism class, 30 hours in all. Students who have had these courses have used them for credit towards degrees as part of the requirement in musical performance. Mr. McClanahan will continue his private lessons by appointment from June 9.

Malko to Present Courses At Chicago Y.M.C.A. College

CHICAGO.—Nicolai Malko will conduct courses in conducting and opera at the School of Music of Central Y.M.C.A. College here from June 23 to Aug. 8, with the collaboration of Max Rudolf and John Daggett Howell. Mr. Malko presented a similar course in the spring at the college.

Three plans of study will be observed. In addition to the full course there will be a short course, from June 23 to July 16 and from July 17 to Aug. 8 as well as a selective course spread over seven weeks.

A symphony orchestra will be organized under Mr. Malko's direction with two rehearsals weekly. During the courses students will have an opportunity to hear the Chicago Symphony at the Ravinia concerts. Mr. Malko conducts the Symphony the week of July 14.

Charles Everett to Tour

Charles Everett, tenor, will make a coast to coast tour next season in programs of Negro Compositions under Allyn Carrick's direction.

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Colon Opera Season Launched With Revival of Berlioz Work

Lily Djanel Makes Bow in Damnation of Faust with René Maison

By JORGE M. WHITE

BUENOS AIRES, ARGENTINA.—The local debut of Lily Djanel, French soprano, in a vivid portrayal of the role of Marguerite was a feature of the opening of the 33rd opera season at the Teatro Colon with Berlioz's La Damnation de Faust on May 20. Miss Djanel displayed lovely, warm tones used with consummate artistry, creating a most favorable impression.

René Maison as Dr. Faust delivered the wide-ranging music with compelling intensity, even surpassed by his histrionic ability, Felipe Romito's impersonation of Mephistopheles embodied many fine interpretative details and was enunciated with impeccable diction, and Jorge Danton efficiently voiced Brander's song.

The chorus magnificently sang their large part, marking one of the high spots of the opening night.

The production by Carlo Piccinato kept to the original text of the Berlioz "opera de concert." Albert Wolff conducted a brilliant reading of the score.

LILY DJANEL

For the annual gala performance in commemoration of the 1810 Revolution the large auditorium was packed by a brilliant audience which included Vice-President Castillo and his Ministers, the City's Mayor Dr. Carlos A. Pueyrredón, members of the diplomatic corps and society leaders. Donizetti's Don Pasquale returned to the Colon's boards after an absence of nine seasons under the skillful baton of Ferrucio Calusio. The cast was headed by Salvatore Baccaloni in his matchless characterization of the name part, achieving an enormous success; Isabel Marengo as Norina and Bruno Landi as Ernesto. Altogether this performance was a big success and marked a financial record.

The two final concerts conducted by Fritz Busch at the Colon included several Mozart, Bach and Wagner scores heard in the earlier concerts and Beethoven's Concerto No. 4 in G for piano and orchestra, in which the brilliant soloist, Claudio Arrau, revealed his mastery of technic, tone and style.

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News Flashes

Dr. Lothar Wallerstein, well known stage director, Edward Johnson, announces, will be associated with the Metropolitan Opera next season.

* * *

The Polish Hospital in Edinburgh, Scotland, will be named in honor of Paderewski, it was announced by the Paderewski Testimonial Fund Committee. The "Paderewski Hospital in Edinburgh" will be opened to 3,000 Polish civilian refugees.

* * *

Leopold Stokowski's All-American Youth Orchestra, on a coast-to-coast tour, went into receivership in Indianapolis on June 9, on the complaint of Horace Kiser for an alleged debt of $709 as general representative. Mr. Stokowski declined to make any comment.

* * *

Burton Morris will become manager of the Southern Symphony and Columbia (S. C.) Music Festival Association, with headquarters at Columbia. Mr. Morris, for several years organization director of Community Concerts in Ohio, is a native of Georgia. Mr. Morris will lead a drive for a fund for the Columbia orchestra, which is conducted by Hans Schwieger.

ASCAP and Mutual Sign

The American Society of Composers, Authors and Publishers and the Mutual Broadcasting System on May 1 approved conditions for resumption of their contracts. The terms had to be approved by 175 stations affiliated with this chain before going into effect. Mutual stations, have a choice of buying use of the musical numbers in the ASCAP catalogue under a blanket licensing system, or on a per use basis.

Beal Hober Engaged by Detroit Symphony

Beal Hober, soprano, opens an active schedule next season by fulfilling a return engagement, on Nov. 22 with the Detroit Symphony, Victor Kolar conducting, in an all-Wagner program which includes the Liebestod from Tristan and the Immolation Scene from Götterdämmerung.

New Opera Company Announces Bills

The New Opera Company, Mrs. Lytle Hull, president, which opens a season on Oct. 14 at the Forty-fourth Street Theatre, New York, will present Tchaikovsky's Pique-Dame, with Herman Adler as conductor, and a light opera not yet chosen, with Lothar Wallerstein as stage director. It will also offer programs by a ballet company and by members of the Glyndebourne Opera of England, the latter in Mozart's Cosi Fan Tutte and Verdi's Macbeth, with Fritz Busch as conductor and Hans Busch as stage director.

Randall Thompson Commissioned to Write Radio Opera

The Columbia Broadcasting System, in conjunction with the League of Composers, has commissioned Randall Thompson to write a chamber opera of about 30 minutes' duration. The premiere will take place next fall over the Columbia network. Dr. Thompson has been appointed head of the division of music in the School of Fine Arts at the University of Virginia, Charlottesville, Va.

Kansas City Extends Its Orchestra Season

New Association Announces 16 Weeks' Schedule

KANSAS CITY, MO.—The trustees of the Philharmonic Orchestra have announced that they will raise an additional $20,000 to increase the season of 1941-2 to sixteen weeks. Karl Krueger will conduct.

Four events will be given in the Municipal Auditorium, these including a performance of Hänsel and Gretel, the Littlefield Ballet, and one choral and one symphonic concert.

Six pairs of subscription concerts will be given in Music Hall of the Municipal Auditorium, with Fritz Kreisler, Artur Schnabel, Samuel Thaviu, and Lois Craft among the soloists. Acoustical changes will be made in the rear of the auditorium and a temporary platform used.

Mr. Krueger is chairman of the newly incorporated Kansas City Philharmonic Association, with Ruth O. Seufert as secretary and Douglass Wallace as treasurer. The season, as planned by Mr. Krueger, with the financial assistance of William Volker, will offer more Popular Concerts, in addition to the usual Young People's Matinees next season. It is expected that there will also be more extensive tours by the orchestra. C. C. B.

Kansas City Conservatory Names New Director

KANSAS CITY, MO.—Dr. Wiktor Labunski, head of the piano department in the Conservatory of Music, has been chosen director. He succeeds the late Harold Van Duzee, who was director, and Lillian M. Seller, who has retired after serving as acting managing director.

The scholastic and artistic direction will be in charge of Karl Krueger, president, who has acted this year in an advisory capacity, and Dr. Labunski with John P. Drotts, auditor, named as business manager and treasurer.

Dr. Labunski, a native of Poland, came here after the World War.

C. C. B.

Central City Lists 2 Operas in English

DENVER, COLO.—The tenth annual festival in historic Central City Opera House, July 5 to 26, will offer this year two operas instead of one. Rossini's Barber of Seville and Gluck's Orpheus and Eurydice will be sung in English. Frank St. Leger of the Metropolitan Opera is the conductor, and Robert Edmond Jones will create scenery and costumes. Metropolitan opera singers will assume principal roles. A chorus of 44 is being trained by Florence Lamont Hinman.

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